



GREAT GOLFERS

THEIR METHODS

AT A GLANCE

BY

GEORGE W. BELDAM

NOTES BY

Harry Vardon, James Braid, Alexander Herd, J. H. Taylor

Illustrated with Photographs taken at $\frac{1}{1000}$ part of a second

NEW YORK

1904

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HARRY VARDON

OPEN CHAMPION

1896, 1898, 1899, 1903.

CHAMPION OF AMERICA, 1900.

Born.....Jersey, Channel Islands.

Weight.....11 stone.

Height.....5 feet 9¼ inches.

JUNE 27, 1903.

Dear Sir:

Have enclosed photographs, also a few notes on each of the strokes shown. I hope you will find what I have written all that you require, and may these few humble lines help some striving Golfer on his way.

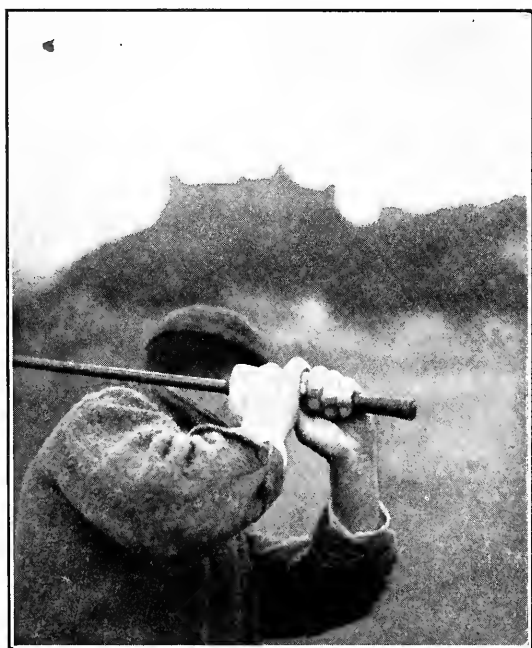
Yours, etc.,

HARRY VARDON.

G. W. BELDAM, Esq.





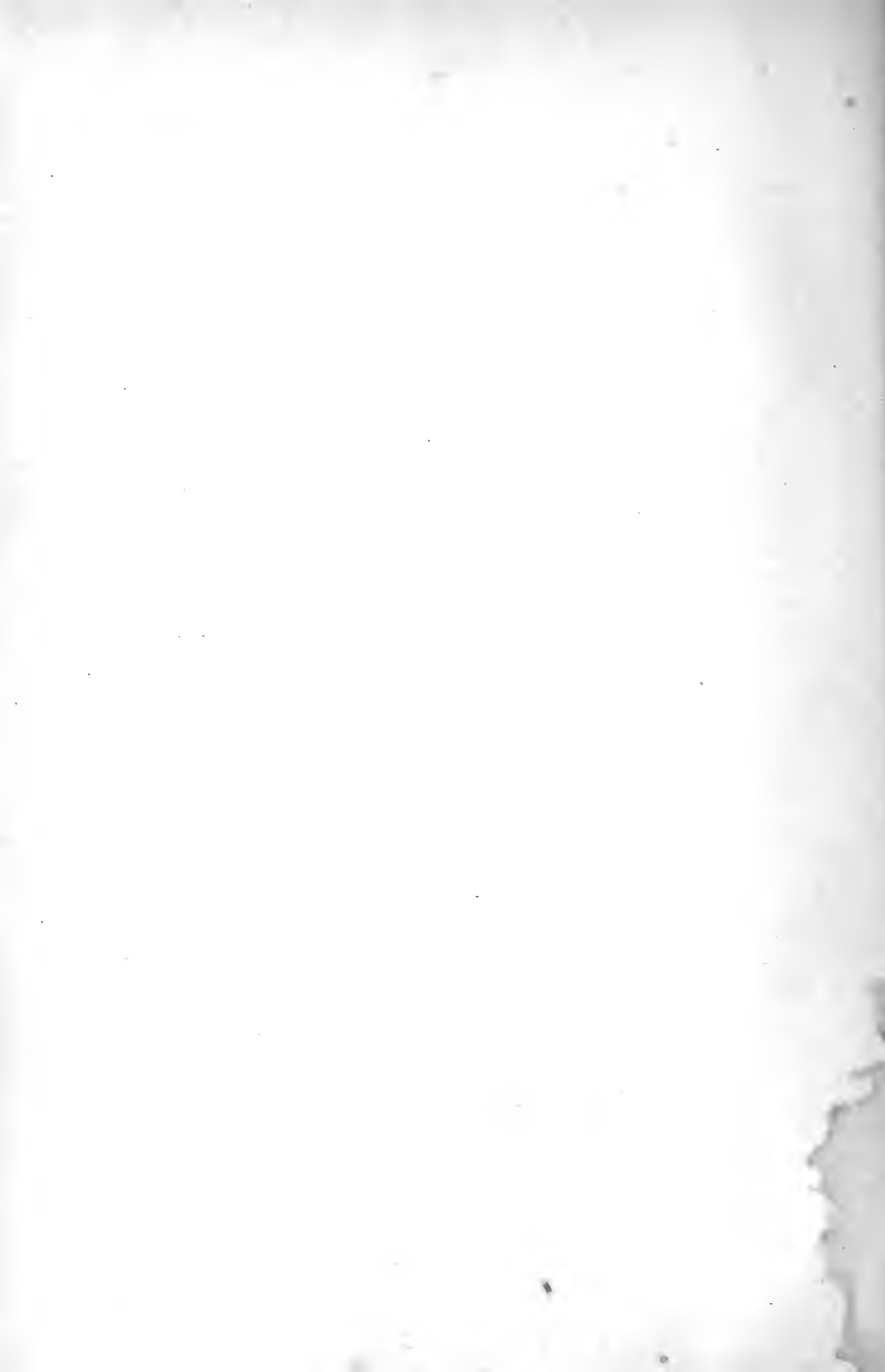


GRIP

My grip is not interlocked but simply the little finger of right hand overlapping the first finger of left.

The left thumb is down the shaft. I grip tightly with both hands, allowing the club to lie rather across the palm of the left hand, but in the fingers of the right.

If anything I feel the two first fingers of each hand predominating in the grip.





DRIVE AND BRASSIE

ADDRESS AND STANCE

I stand firmly with weight on right leg which is slightly in advance of left.

Knees very slightly bent.

Arms rather away from body.

Hands about opposite the ball, which is about four inches behind left heel.









DRIVE AND BRASSIE

UPWARD SWING

In taking club back I take it back with both hands equally allowing both wrists to work together. My wrists start turning the moment the club head leaves the ball, but to start with it is rather imperceptible. I take the club rather straighter out and more upright than is usually the case, and it is rather beyond the horizontal position at top of the swing. The face of the club should in my opinion be looking down directly perpendicular to the ground, when the club has been taken back properly.

In photo the club face might still be turned a little more by the wrists, bringing them more underneath the club.





DRIVE AND BRASSIE

FINISH OF SWING

In commencing downward swing I try to feel that both hands and wrists are still working together. I am standing firmly on both feet just at the moment of impact and it is not until just after the ball is struck I commence to turn on the right foot. My arms are then well out in the direction of the intended flight of the ball—before finishing well over my left shoulder. In brassie shots I stand with the ball rather nearer the right foot and slightly more over the ball.

In all other respects what has been said applies to the Brassie.









FULL CLEEK

ADDRESS AND STANCE

I use rather a short cleek as I find I get more command over club. I stand with right foot well in advance of left, for these shots, so as to let the arms go well through after stroke.

The weight should be all on right leg.





FULL CLEEK

UPWARD SWING

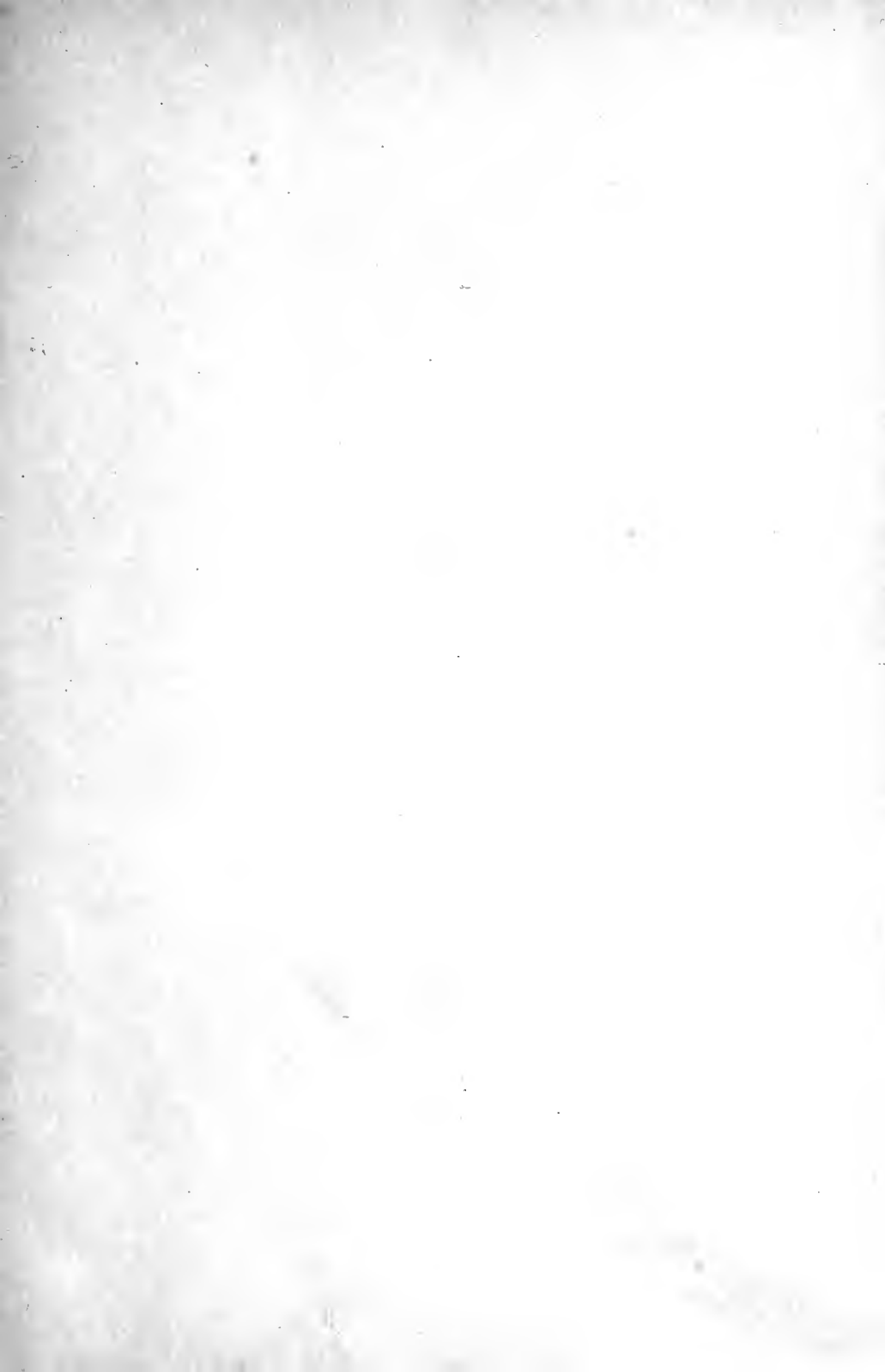
In the upward swing, care should be taken to keep the body as near as possible in same position as when addressing the ball. If the body is raised with the upward swing of the club, one is apt to strike either on top of the ball or the ground behind; this is a fatal mistake which should be cured as quickly as possible.

Hold the club tightly with both hands, not the right hand loose as is usual.

The photo shows the club head as I think it should be, viz., looking directly down to the ground.





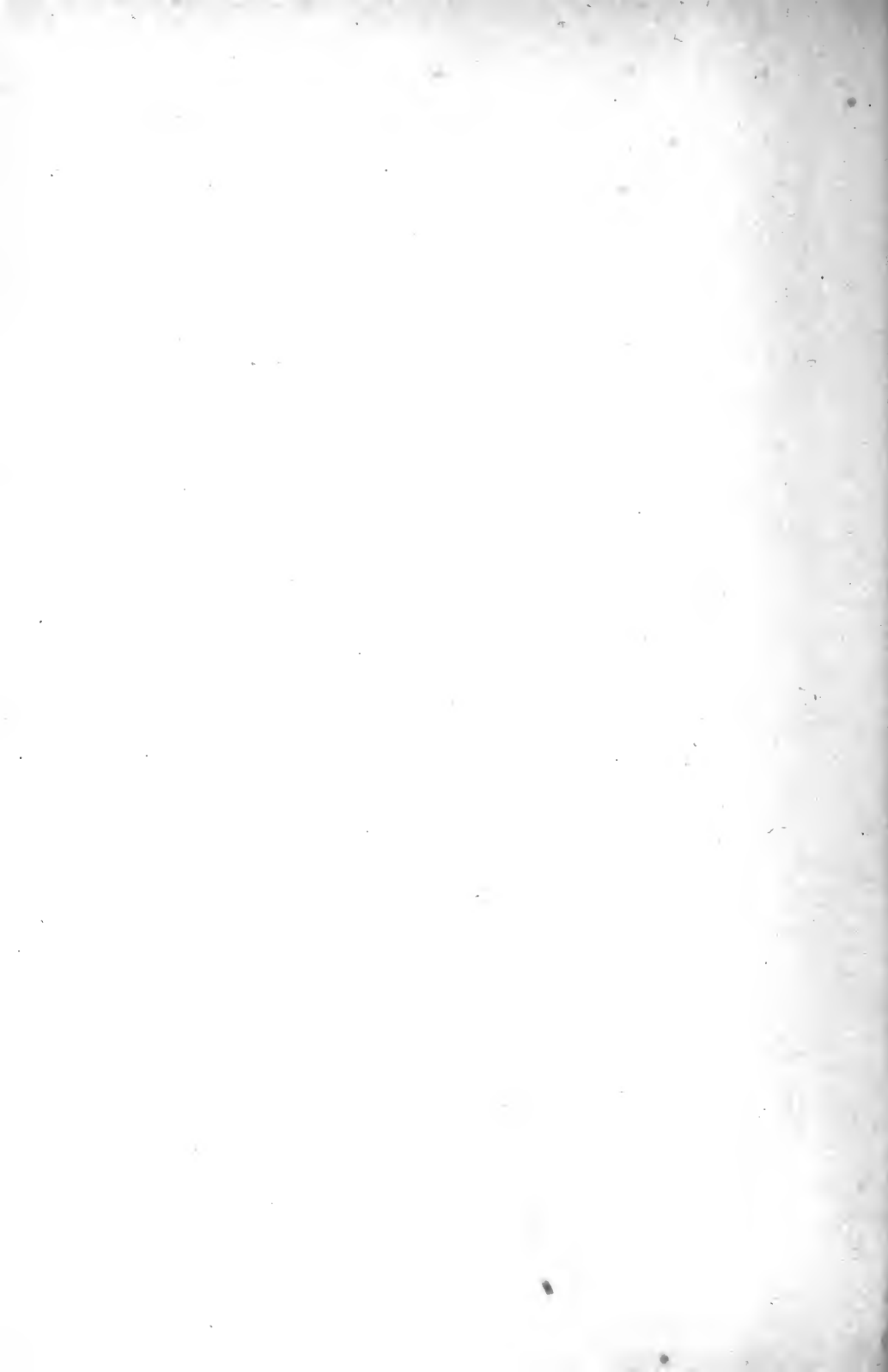




FULL CLEEK

FINISH OF SWING

In the finish of cleek shot one needs to turn on toe like the wooden clubs, but not so much, and, after the ball is struck let the body go in the direction of the hole, as one's body and not the left shoulder should be facing the hole.





THREE-QUARTER IRON

ADDRESS AND STANCE

In addressing the ball for three-quarter iron one stands much the same as with cleek, playing the stroke in a similar manner. I stand just a little nearer the ball, the right foot being also nearer.

For this stroke one needs to feel comfortable and unless one does, it is useless attempting it, as it is generally a failure.





THREE-QUARTER IRON

UPWARD SWING

For these full strokes or three-quarter strokes when I am not playing the push stroke, I use the wrists more loosely, but at no time do I let the club loose in the hands as that would then be fatal. This is a common fault of a good many golfers. The arms should be fairly near the body, but not so as to be cramped. The body to be in same position as when addressing the ball, viz., it is not to be raised with the swinging back of the club.



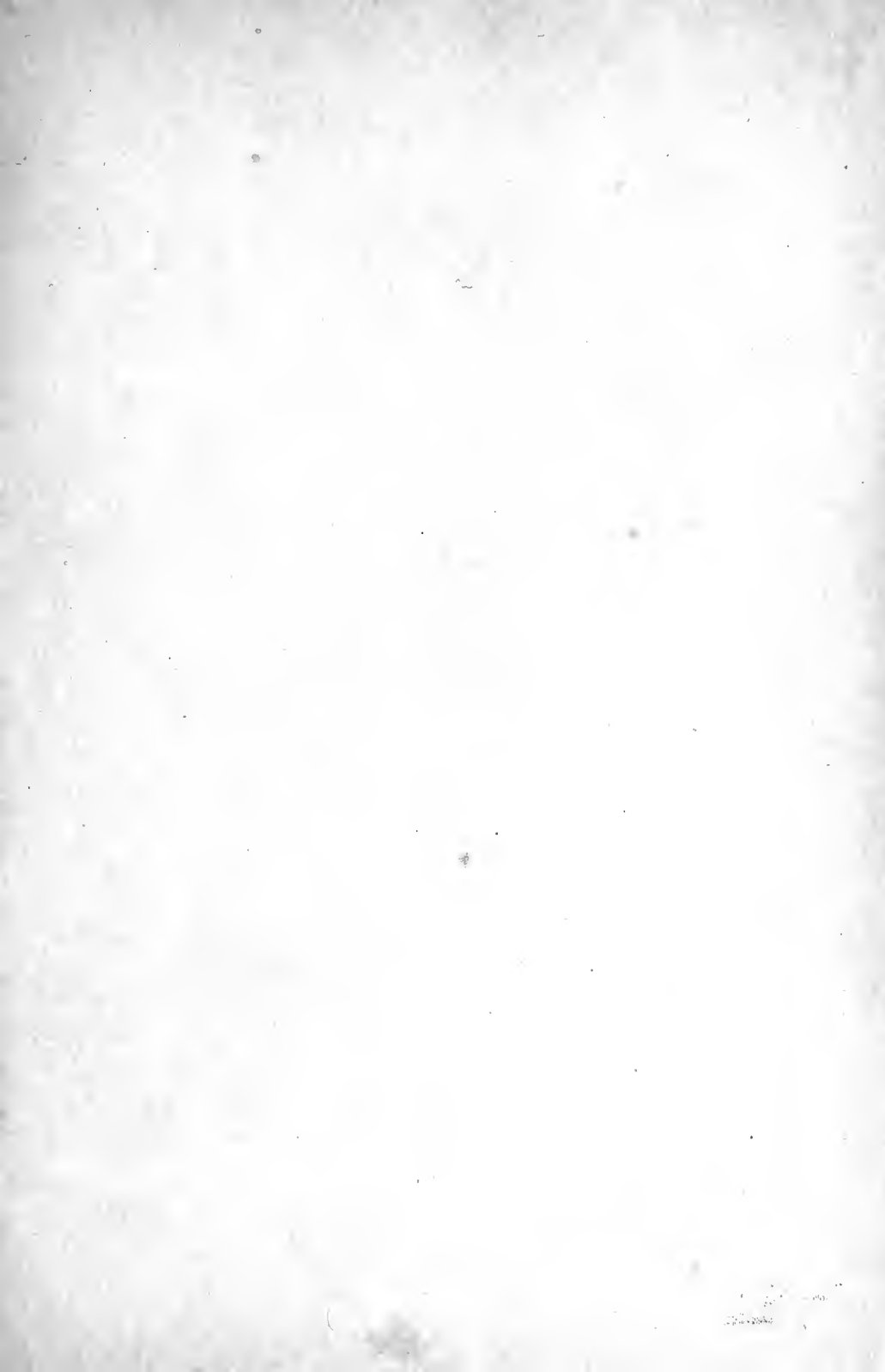
THREE-QUARTER IRON

FINISH OF SWING

Notice position of the head of the club. And it should have been in a corresponding position on the top of swing with the head of the club looking down to the ground.

What has been said about the finish of other iron clubs applies to this.







PUSH STROKE WITH CLEEK

UPWARD SWING

You will notice the arms are kept fairly well away from body, as for this shot you need to swing straighter back and forward than with other strokes. The side of the foot is slightly raised so as to give the necessary freedom to the body, as all the weight is now on the right foot but it gradually returns to left as soon as the club is on the downward swing. I hold the club as firmly as possible so that when the club head strikes the ground it is not turned to the right which induces a slice, or to the left which causes a pull.

The hands are just a little in advance of the ball.



PUSH STROKE WITH CLEEK

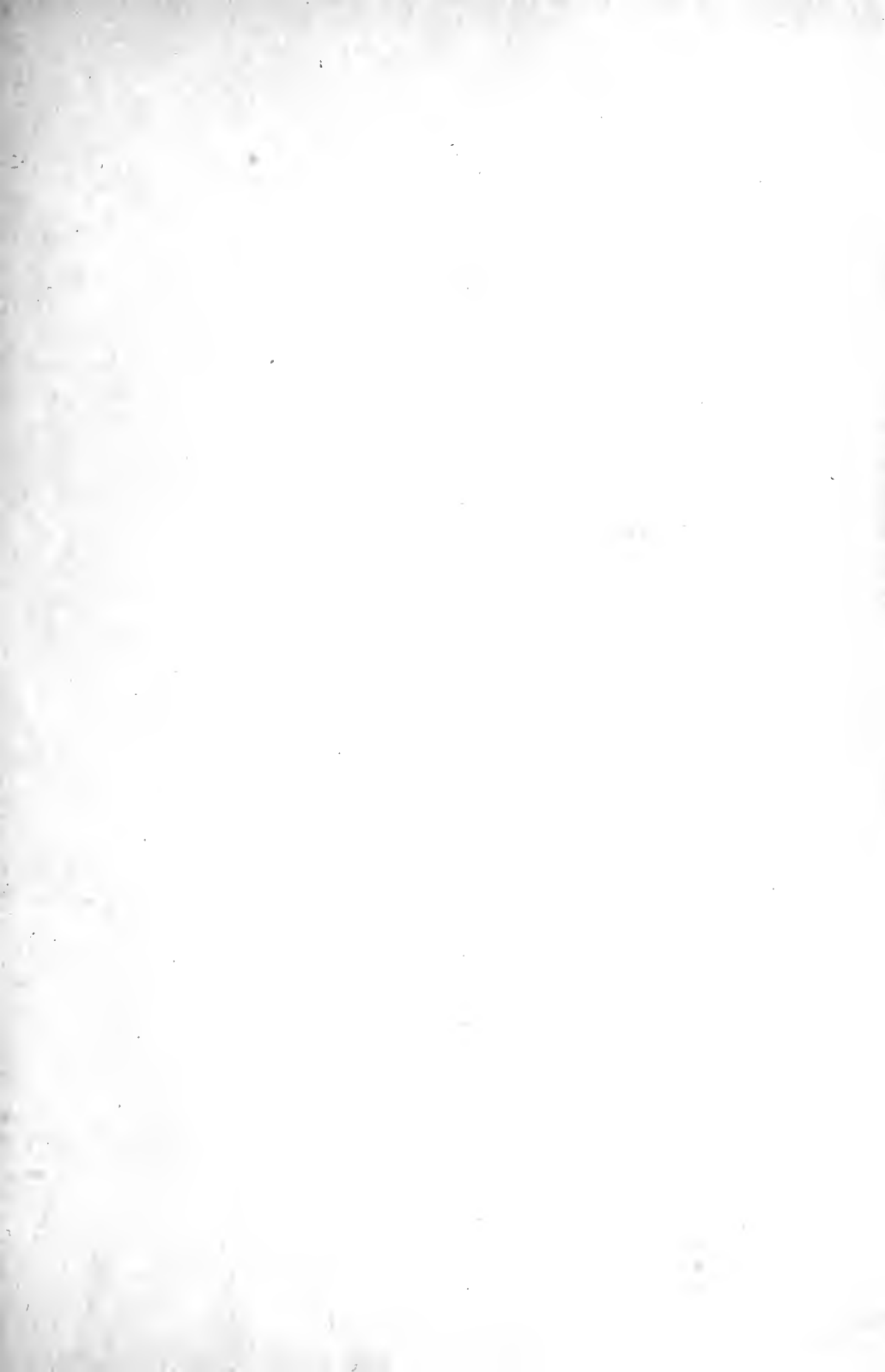
FINISH OF SWING

In the downward swing the ball is struck first the club taking the turf after contact with the ball. I hit the ball about half way up and as it were knock it into the ground, the ball keeps very low and gradually rises; it also stops very dead as there is an undercut put on the ball the moment one strikes the ground. I always keep arms straight out at finish of the stroke—and one need not pivot on toe so much, but let the side of the toe of right foot give when needed, this will stop the arms going too far round.

It is a difficult stroke to play but it is very valuable when played well—note position of right arm and hand in the photo.

The length of stroke is regulated by the upward swing, according to the distance, as with the other clubs.



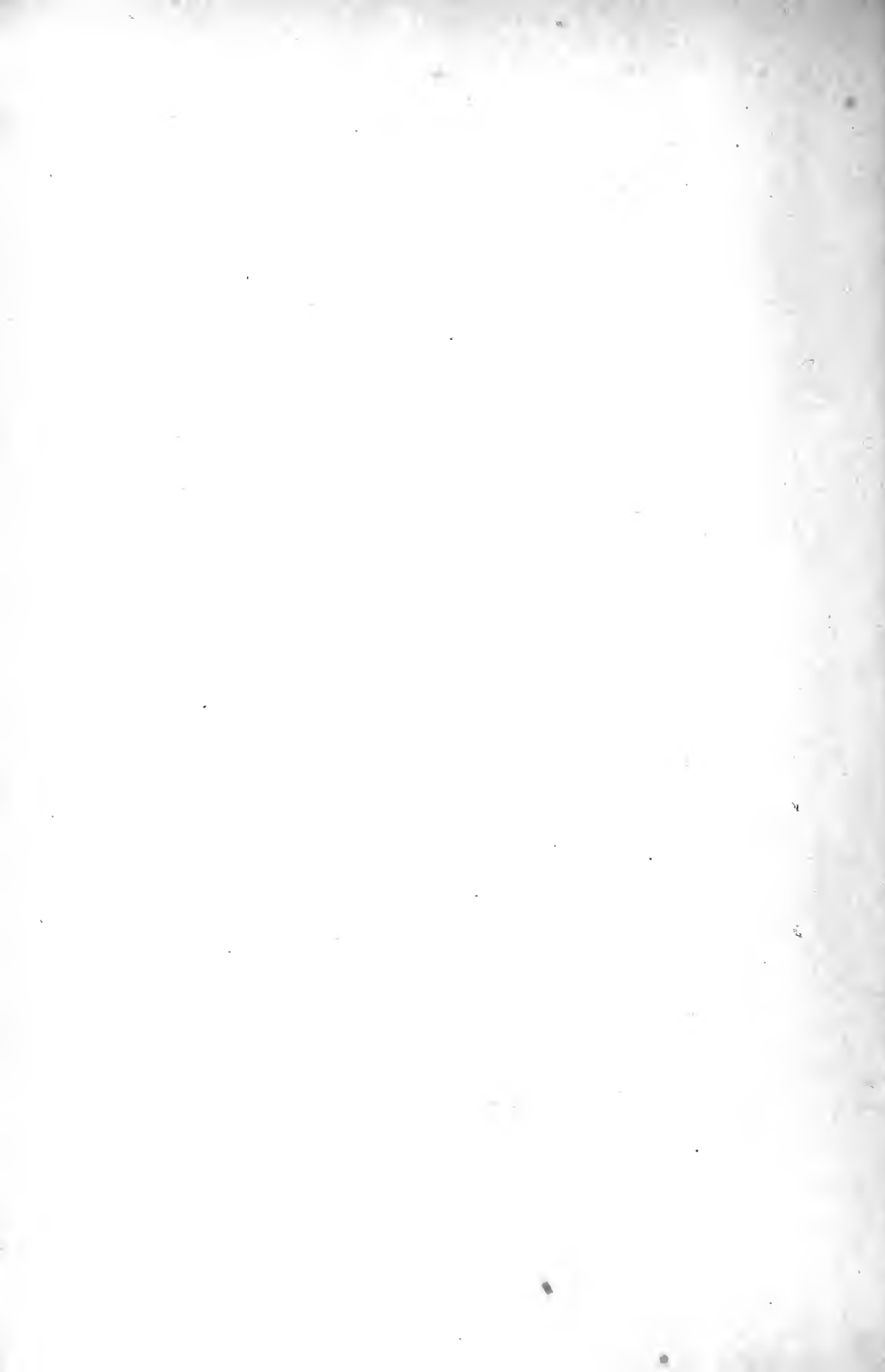




MASHIE

ADDRESS AND STANCE

The mashie is a club I am very fond of. I stand with the right foot near the ball, the wrists and arms should be fairly stiff. The mashie can be played in two ways—one to strike the ground, say half an inch behind the ball, for a lofted shot. The other stroke which keeps very low, and consequently is little affected by the wind, is to hit the ball and ground simultaneously, and the result of this stroke if properly played will mean very little putting. If you require to pitch and run up to the hole, you need to let the right hand have a little more to do than the left, for once in a way contrary to the usual method. At the finish of the stroke you will find the right hand over the top of the shaft, and the left underneath with the face of the club slightly turned in.



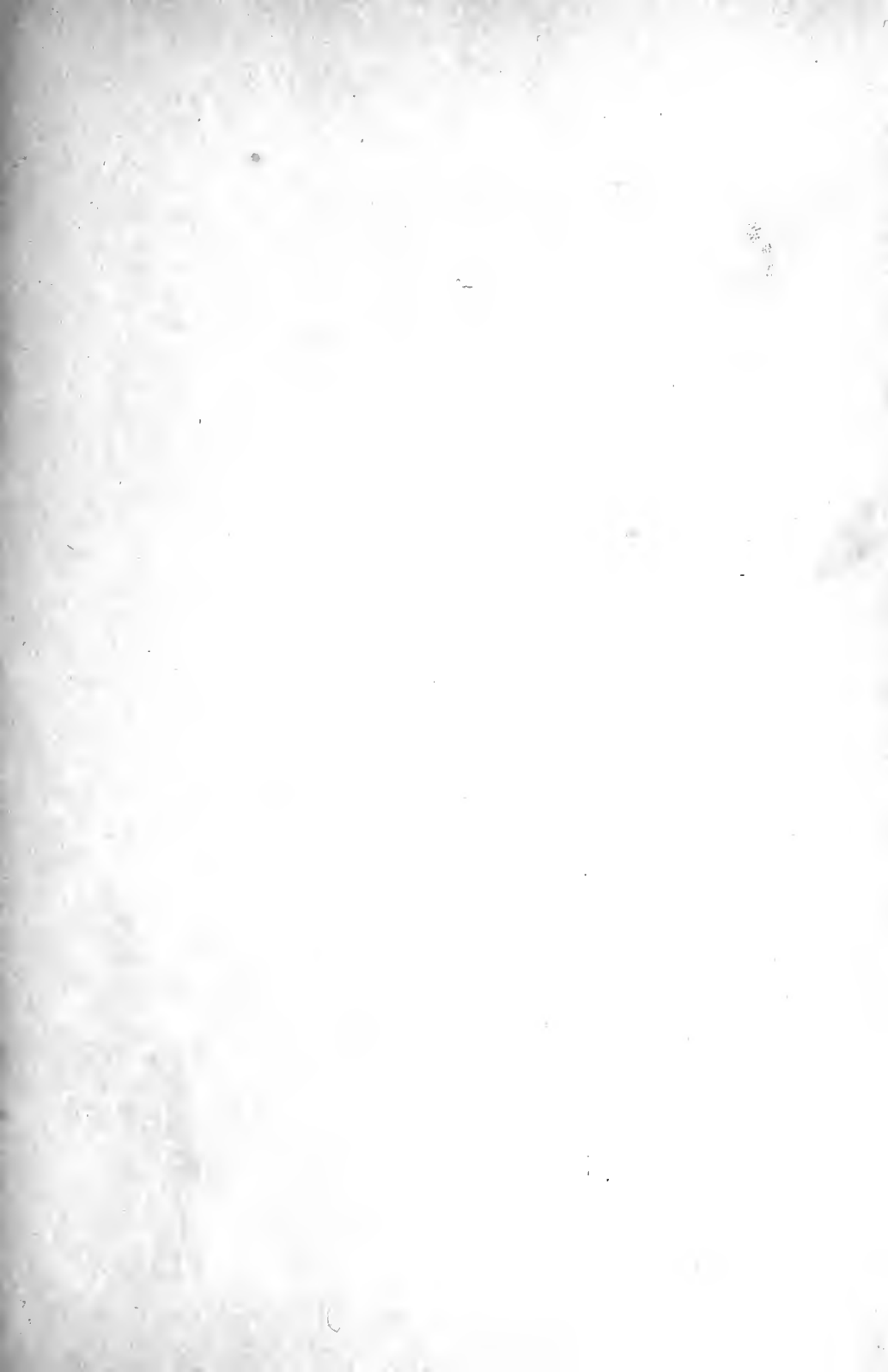


MASHIE

UPWARD SWING

I never take a full mashie shot as you cannot keep the ball on the line as well as taking half iron in its place. You will notice the arms are here again fairly stiff, not too close to the body, the right elbow bent, so as to give the freedom to the club.







MASHIE

FINISH

The follow through of the mashie is not the same as other clubs. You do not swing so far back, and consequently the club does not finish over the shoulder after the stroke has been played—but instead about from two or three feet in a line of the intended flight of the ball—with the forearm and wrist fairly stiff.

Do not let the wrists have too much play in these strokes. For a fairly long mashie shot the club follows through much farther but still keeping the wrists and forearm stiff as shown in photograph.





PUTTING

In putting I have the ball nearer my left foot than the right, with the right elbow slightly resting on right leg. For the long putts keep the arms clear of knee, as you can't get the same freedom. I always try to put without spin on the ball.





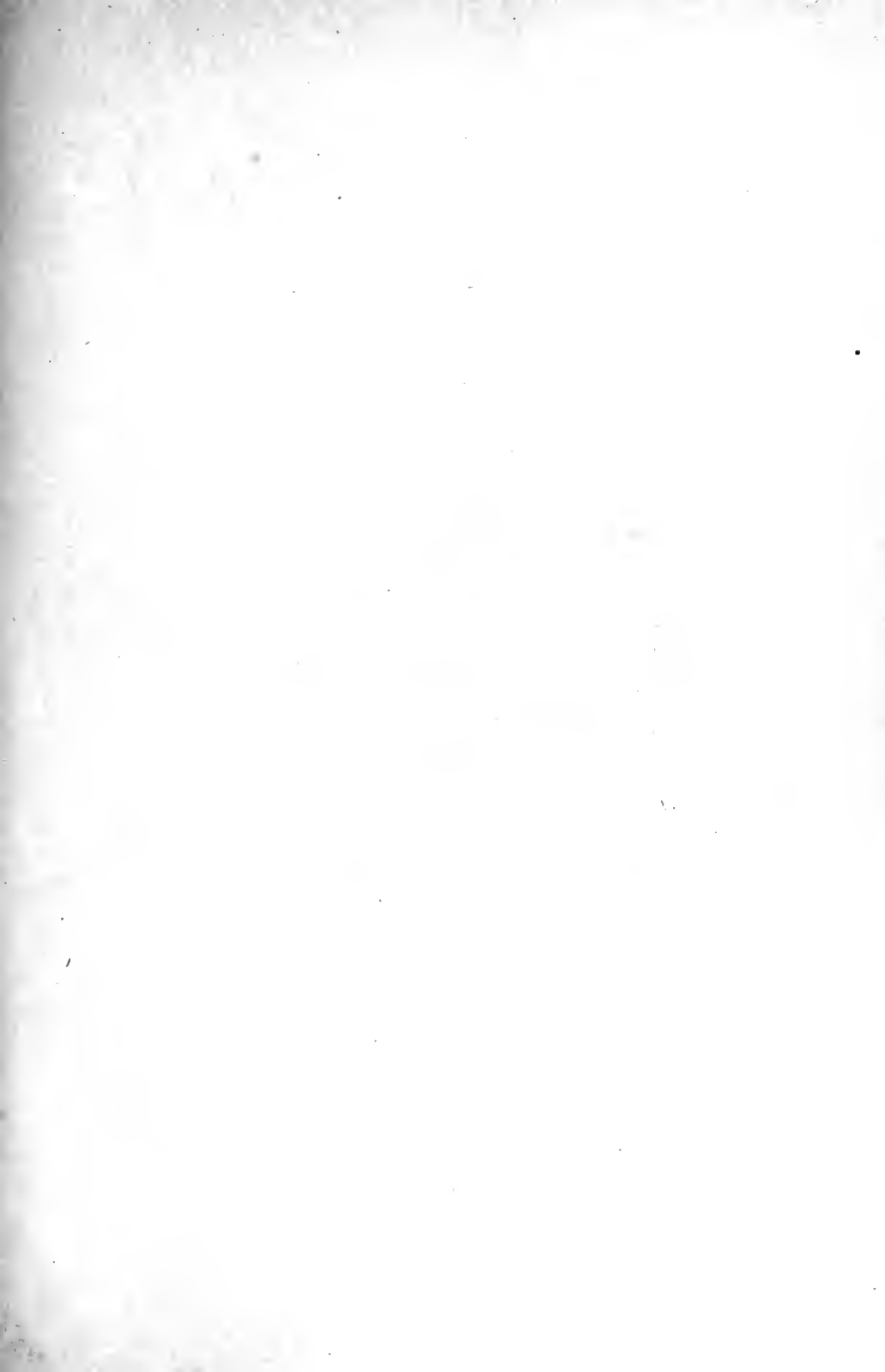






















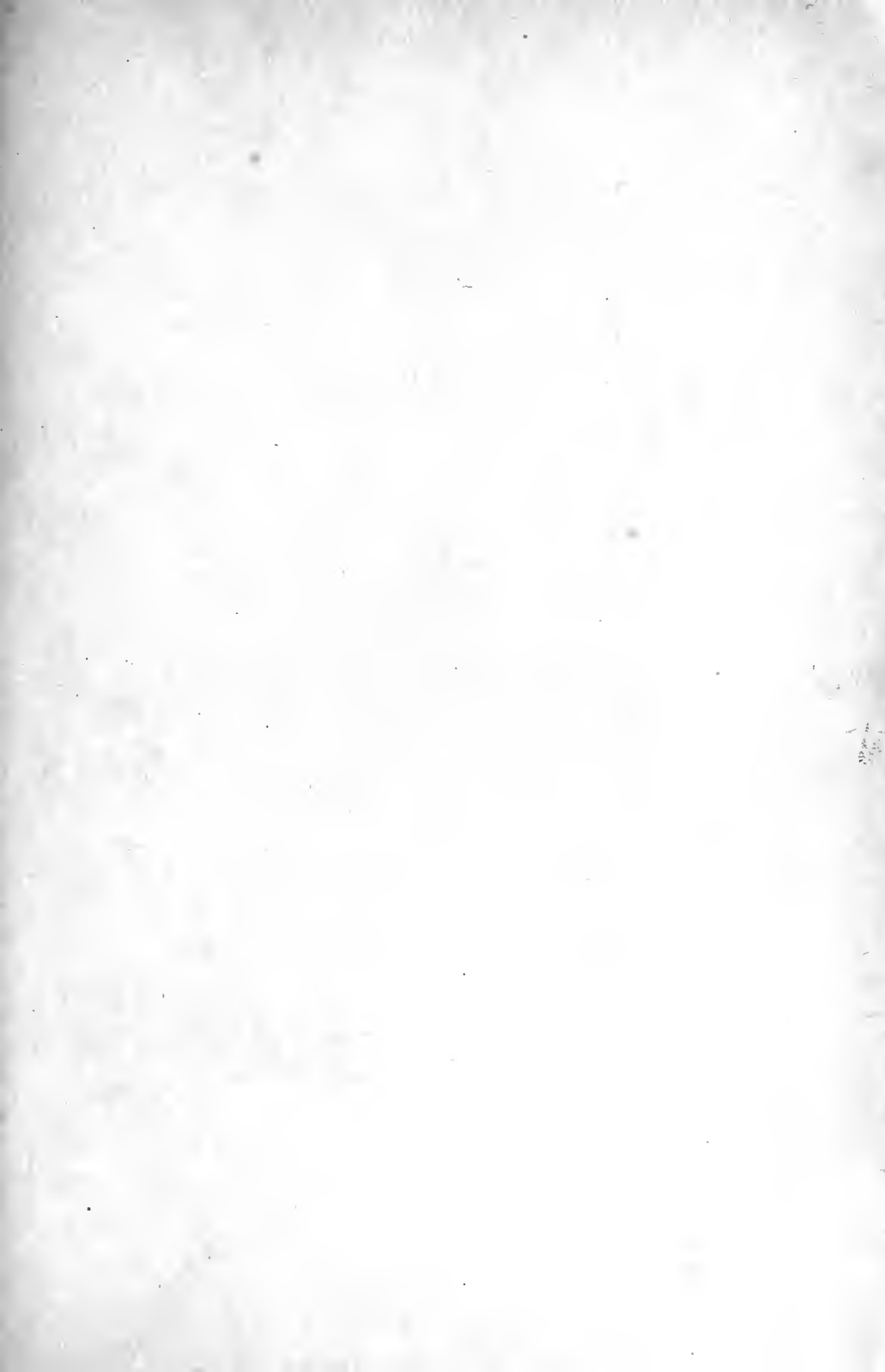


























DRIVER

2'-6"

BRASSEY

2'-6"

CLEEK

2'-2"

DRIVING MASHIE

2'-2½"

IRON

2'-0"

MASHIE

2'-1¼"

PUTTER

22"

* 11¼"

* 11½"

* 11"

* 11¼"

* 11½"

* 11½"

* 11¾"

HARRY VARDON'S CLUBS



J. H. TAYLOR

OPEN CHAMPION.

1894, 1895, 1900.

Born, Northan, North Devon, 1871.

Weight.....11½ stone.

Height.....5 feet 8½ inches





















JULY, 5, 1903.

G. W. Beldam, Esq.

Dear Sir:

As I promised, I am sending you my notes on each stroke shown by your photographs, which I have tried to put as clearly as I can and which I hope will prove helpful to all classes of golfers.

Yours faithfully,

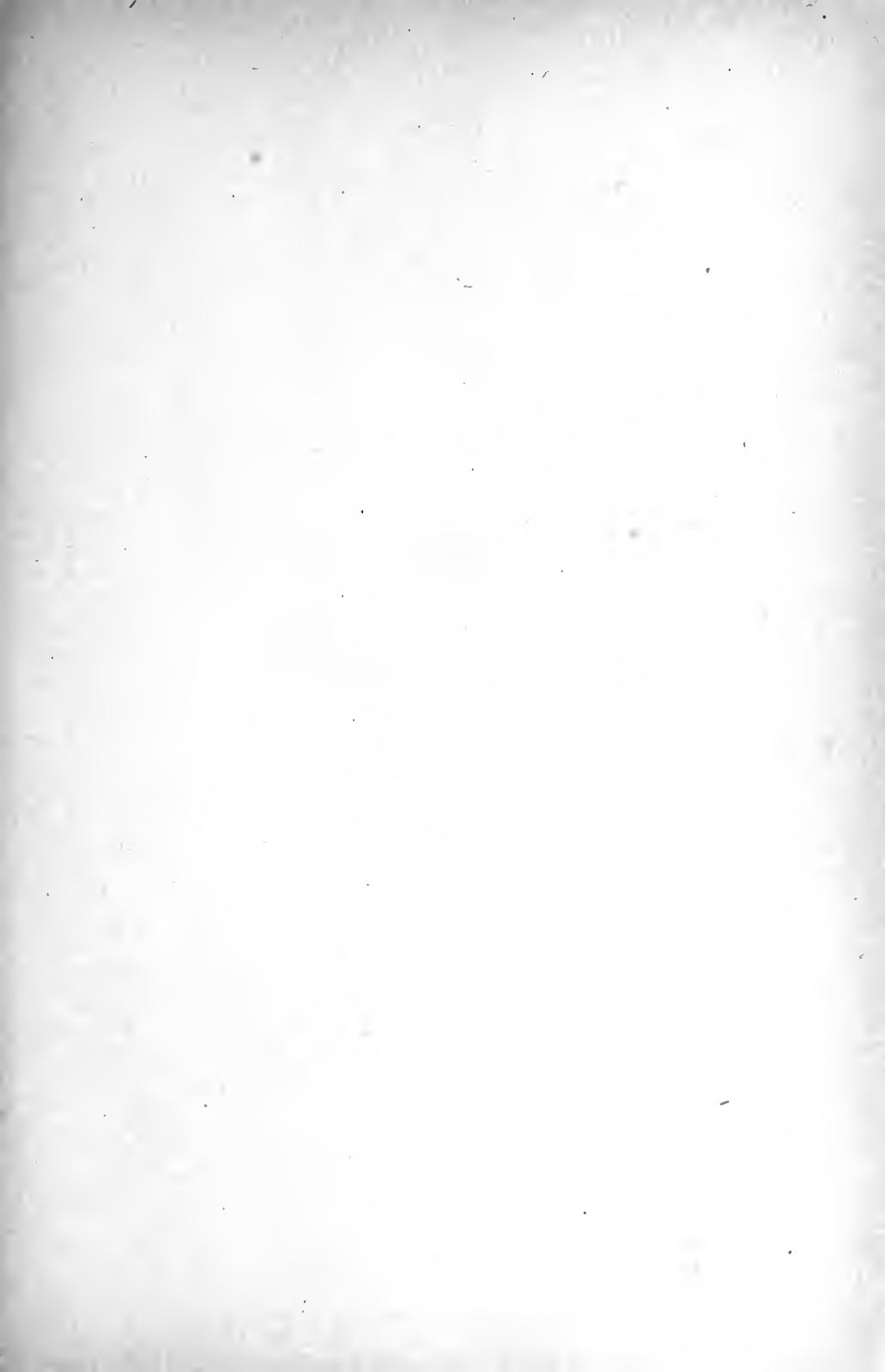
J. H. TAYLOR.



GRIP

I grip firmly with fingers of both hands, the left thumb being down the shaft, the right over the shaft, the little finger of right hand rides on the middle joint of first finger of left hand. Grip firmly in fingers of both hands, but always feel the left hand predominating.





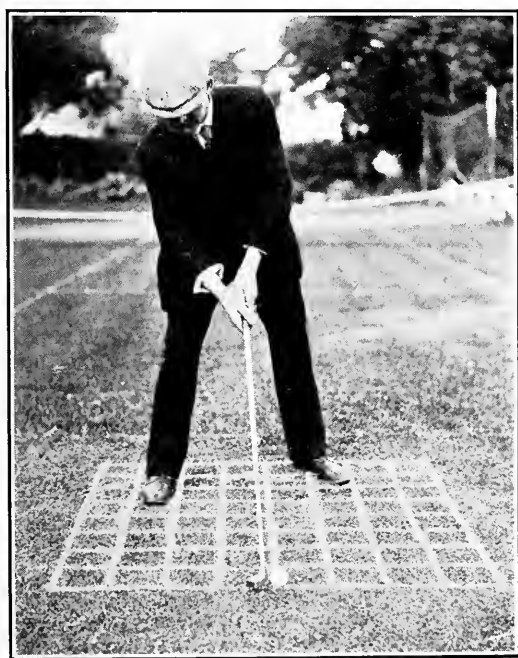
DRIVE

ADDRESS AND STANCE

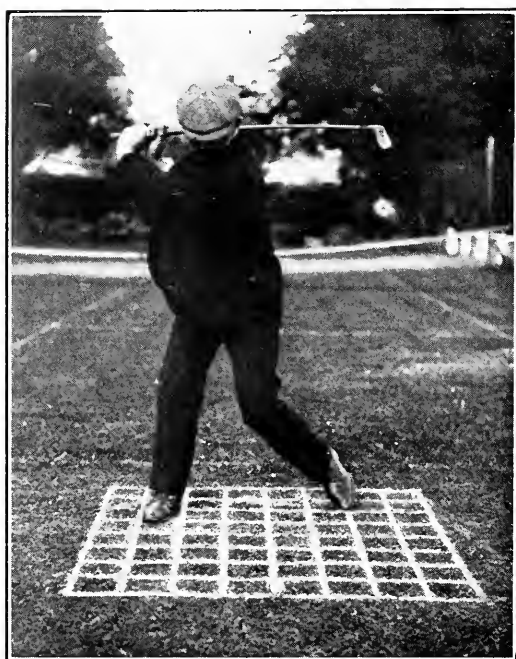
I stand firmly on both feet, but if anything more weight on the right—both knees slightly bent—my distance from ball is such that I feel I am not cramped, nor likely to fall over the ball.

My elbows are not tucked into my sides but allowed to fall naturally against them.

My right foot is in advance of my left about 6 to 7 inches.







DRIVE

UPWARD SWING

I try to take the club back with left wrist principally well round right leg. Directly I feel the club is exceeding the horizontal position (shown in opposite photograph) I feel I am losing control of it. The swing should be even without any semblance of a jerk—the swinging of the club back and the bending of the wrists which brings the club from the perpendicular to horizontal position, should be one smooth action of wrists and arms combined. When the club head is looking downward, viz., the toe of the club perpendicular to the ground, the club has been taken back in a proper manner. I keep right elbow rather close to side, allowing it to move around the body.





DRIVE AND BRASSIE

FINISH OF SWING

In the downward swing my wrists start returning to their original position and I endeavor to apply wrist work at a point about half way down. This has the tendency to bring the club head at its highest velocity into contact with the ball the arms going out in the direction of the intended line of flight of the ball, before allowing the club to come into the proper position over the left shoulder.

Directly after impact, the weight is transferred from the right leg to the left, the body facing the hole.







CLEEK AND DRIVING MASHIE

ADDRESS AND STANCE

I play the cleek and driving mashie on practically the same lines in regard to stance as the Driver or Brassie, only of course I come slightly nearer to the ball as the club is shorter, keeping the hands well down so that the heel of the club is resting on the ground. The club face is slightly turned outwards to counteract the tendency to pull with iron clubs, this tendency possibly creeping in on account of the tighter grip, and because the stroke is more of a hit, hence the right hand is fighting more for the mastery and the consequent pull.



FULL CLEEK OR DRIVING MASHIE

UPWARD SWING

Swing the club well round leg, stand firmer on both legs, let the left leg bend fairly freely towards right knee, which is kept quite steady as when addressing the ball. Don't overswing this shot on any account, otherwise all power and possibly direction will be lost. I try to let no club ever exceed the horizontal position in swing back. Swing even though rather more upright than in the drive. The wrists are naturally turned less than in the drive.





CLEEK OR DRIVING MASHIE

FOLLOW THROUGH

In this shot, allow the club head to go right through after the ball, dragging the arms with it as far as they can go before returning into position round the body, to complete the full arc, the smaller portion of which was commenced in the swing back. If the arms are not allowed to go away thus the full arc is not described and the rhythm of the swing is destroyed, with the result that the club face is drawn across the ball, and it is sliced.





FULL MASHIE

ADDRESS AND STANCE

For the full mashie shot I get nearer and more over the ball than in driving mashie shot ; stand firmly on both feet, knees a little more bent than in long iron shots. Weight evenly distributed, rather more on right leg if anything, with heel of club pressed down.





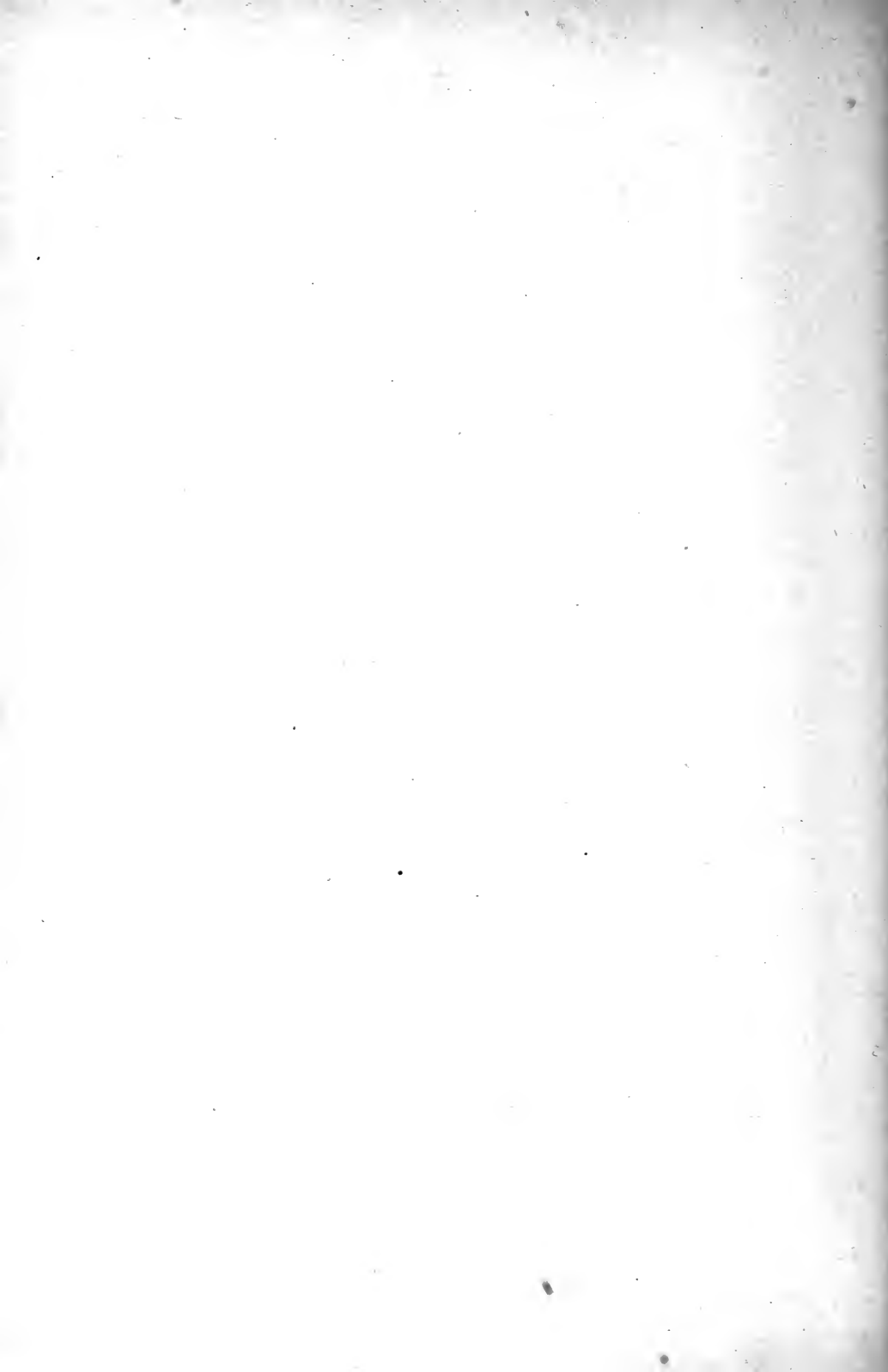




FULL MASHIE

UPWARD SWING

I take mashie back principally with the wrists, left wrist governing the whole swing. I keep my right elbow close to the side and allow it to recede round the right side. The upward swing should be quite a smooth even movement from the wrists, which are kept firm but not rigid. The club is swung back thus until it is just short of the horizontal position.





FULL MASHIE (90 yds.)

FOLLOW THROUGH

I always try not to press my mashie to its full extent, and though possibly I might get 110 yards or more forcing this shot, I find by doing so I lose accuracy. I therefore consider about 90 yards quite far enough for a full mashie.

As in all iron shots let the arms go well away from the ball. In other words, let the left hand take the stroke well through. If there is the slightest suggestion of pressing with the mashie, I prefer taking a half shot with the next club.









MASHIE

(About 70 yds. with cut)

ADDRESS AND STANCE

In addressing the ball for this shot I stand rather nearer and more facing the ~~w~~hole. The heel of the club should be well down, with its face turned well out, which gives the appearance that the stroke is being played to the right of the hole.

The weight of the body is still more thrown on to the right leg, and the stance is decidedly open.



MASHIE

(About 70 yds. with cut)

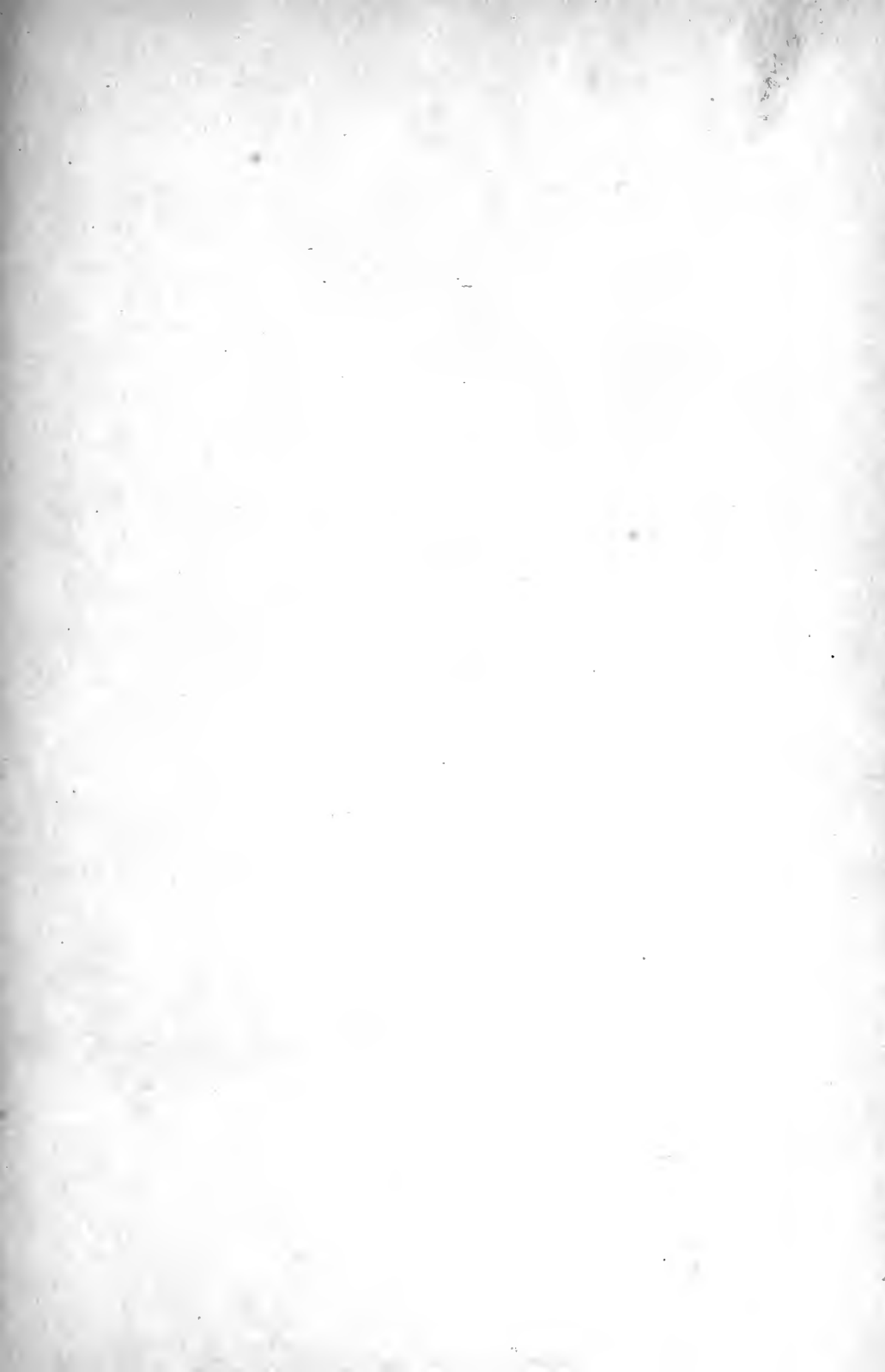
UPWARD SWING

In drawing the club back it is taken rather more upright, until it reaches a position about midway between the perpendicular and horizontal.

The club should be held firmly in the left hand, and well in the fingers of the right.









MASHIE

(About 70 yds. with cut.)

FINISH

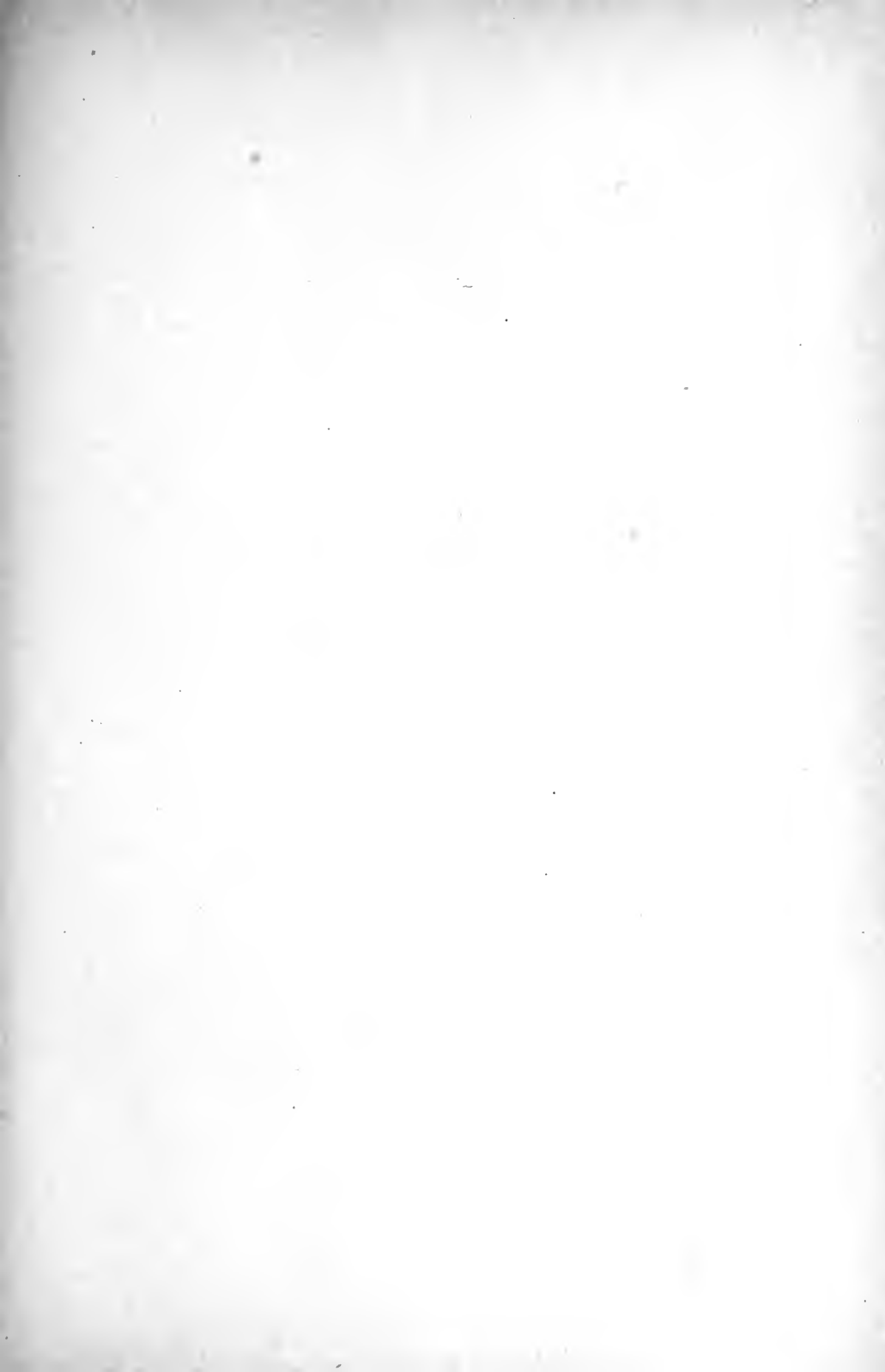
The club should come down as it was taken up, i. e., more upright. The club face is turned outwards. The body is more facing the hole. The position of the feet is as if the stroke had to be played to the left of the hole.

Because the club head is looking to the right and the body to the left of the hole, the ball on being struck is led to take the middle course and flies straight towards the hole with a rotary motion imparted by the snap-like upward movement of the wrists.

This upward movement of the wrists takes place immediately after impact.

In all approach shots and especially with this one, it is a good plan not to look up too soon to see the effect of the shot. Keep the eyes looking for a second longer than is the usual practice on that part of the ground on which the ball was resting before it was struck.





PUTTING

SHOWING STANCE

I grip the club rather firmly in fingers only. I put entirely from the wrists using left wrist and fingers principally; my right elbow is just touching the right thigh. I stand open, with right foot in advance of left about 9 to 10 inches, the ball is about opposite my left heel. I try to keep every muscle entirely at rest and my eye firmly fixed on a spot at the base of the ball, and do not look up to see the result too soon, but concentrate all my powers on striking the ball as I want to.





THREE POSITIONS OF TAYLOR'S WRISTS IN UPWARD SWING

These three positions were taken at different points of Taylor's swing. He struck three balls and each time the camera snapped him at different points.

The point to notice is the position of his wrists in each photo. Exposure was 1-1000 part of a second.















DRIVE

The opposite photograph shows Taylor at the top of his swing from another point of view.

It also shows well the position of the hands on the club, and how far round the body the club has been swung; note also position of club head.

Taken at 1-1000 part of a second.

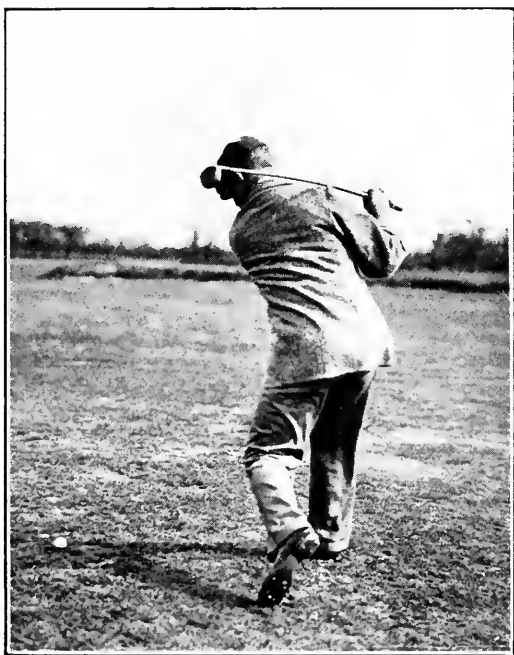


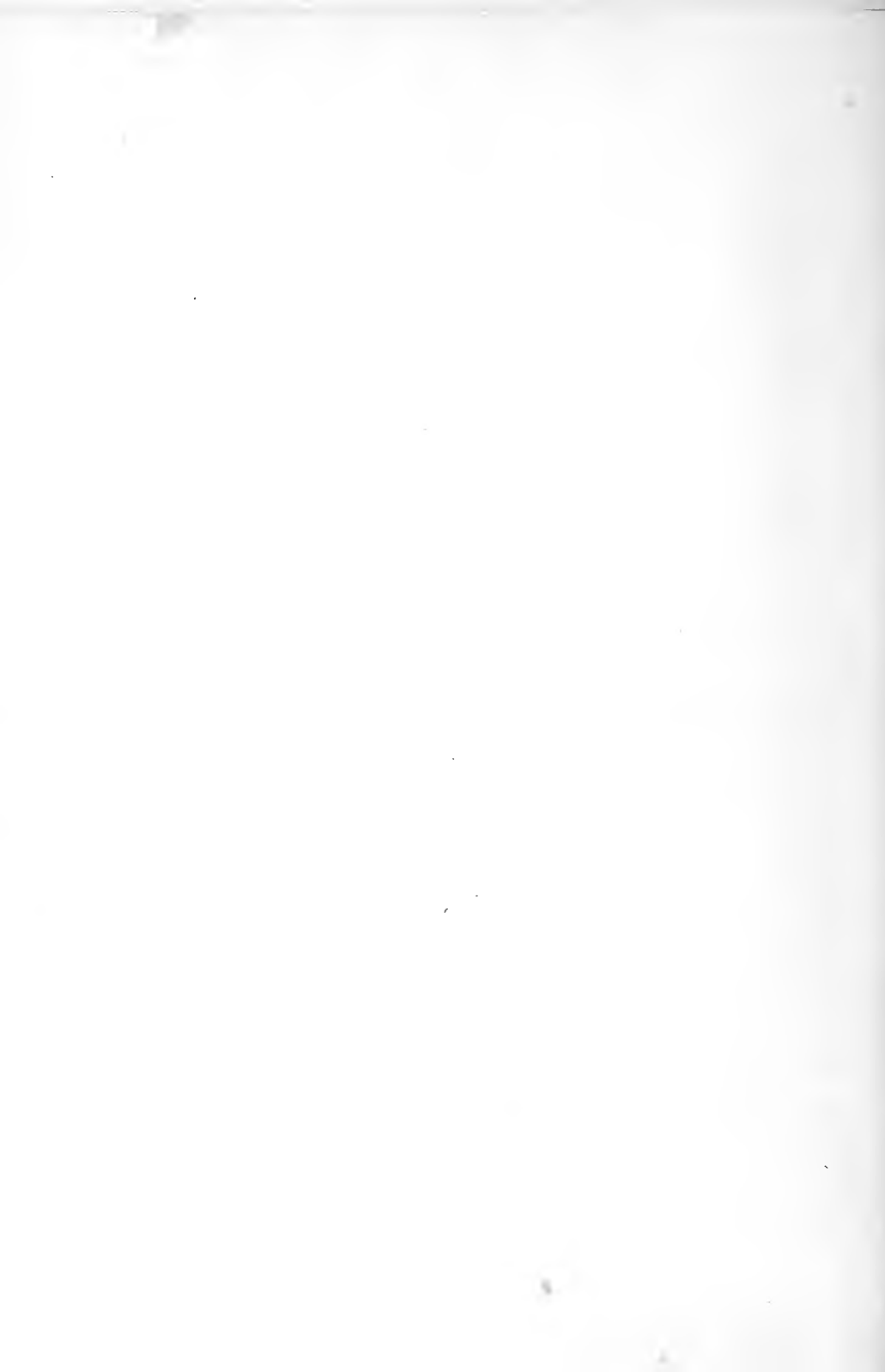
DRIVE AND BRASSIE

POSITION OF ELBOW

The club has been caught just at the top of the swing. Note position of the right elbow. Taylor is very strong on this point and considers this the proper position for right elbow.

Taken in 1-1000 part of a second.







MASHIE. WRIST SHOT

(About 50 yards)

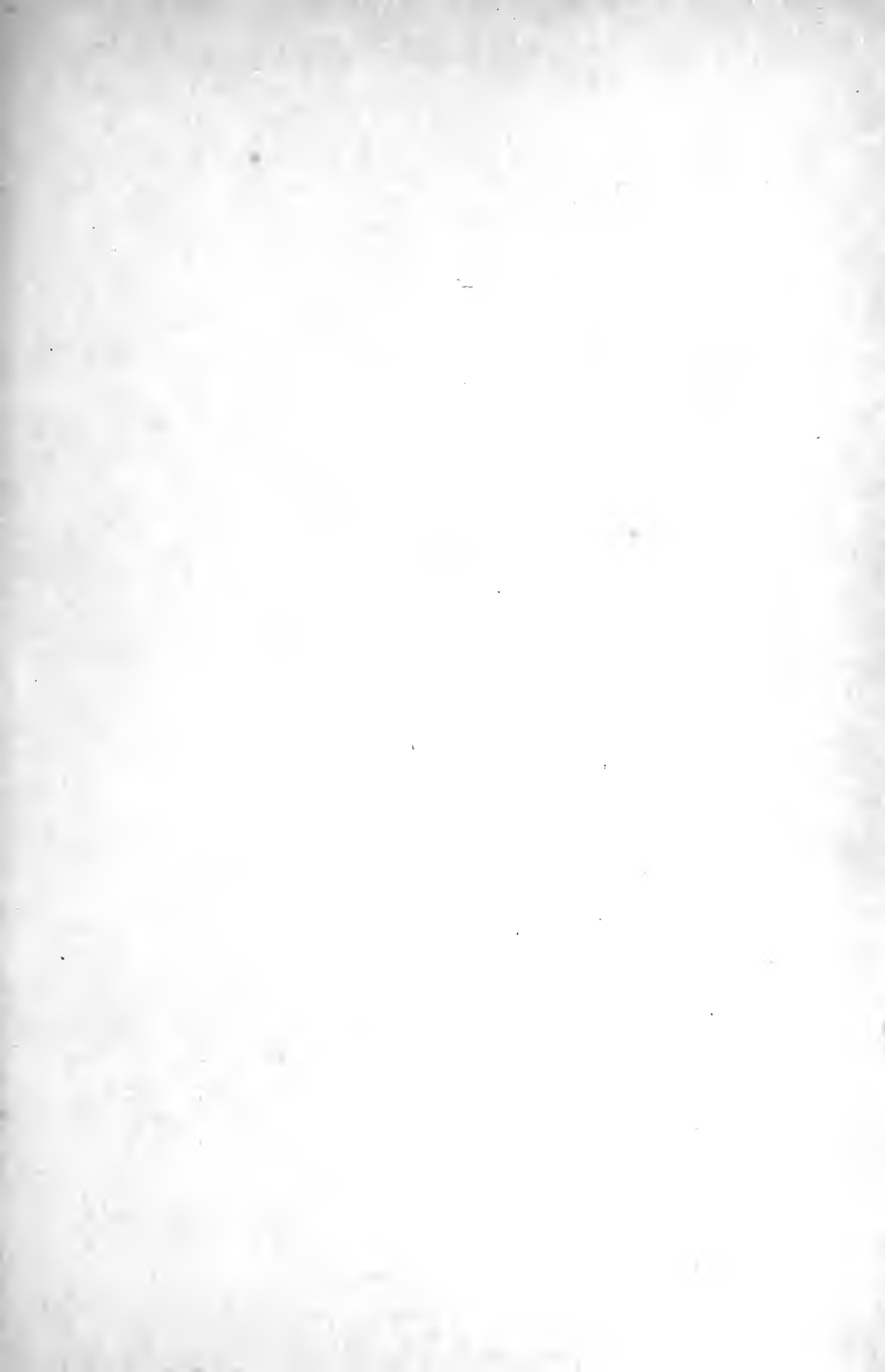
UPWARD SWING

This photo shows position of club, and the distance it is taken back by Taylor playing this shot.

Note position of wrists, and the stance, also position of the feet, left knee is just eased, and left heel slightly lifted from the ground.









MASHIE. WRIST SHOT

FINISH

This photo shows the finish of wrist work in the stroke, and evidently the ball is well on its way or Taylor would not be looking up to see its flight.



MASHIE. WRIST SHOT

UPWARD SWING

This is another view of a short approach with Taylor's favorite club—the mashie.









DRIVING MASHIE — IMPACT

This shows the moment immediately after the club head has struck the ball; the ball is seen on the left of the picture rather blurred as 1-1000 part of a second is too slow to take the ball in a sharp definition—though the blurred ball naturally suggests more movement. The ball went about 150 yards.

Note position of Taylor's head and the club.





DRIVE

BALL IN FLIGHT

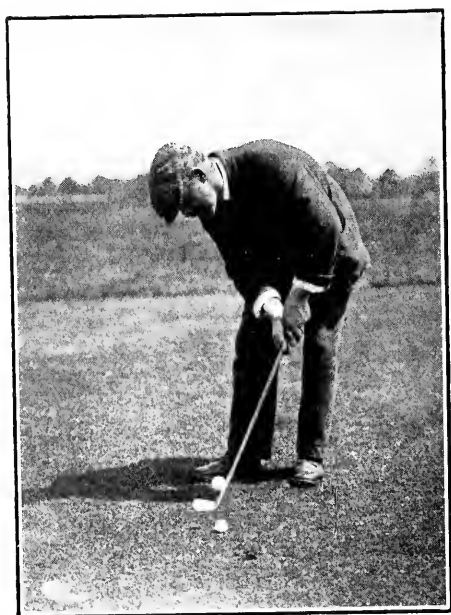
Taken just after impact, while Taylor has not got to the finish of his swing, but is coming round. The ball would have been too small to have waited longer before snapping it.

The exposure was about 1-1000 part of a second.



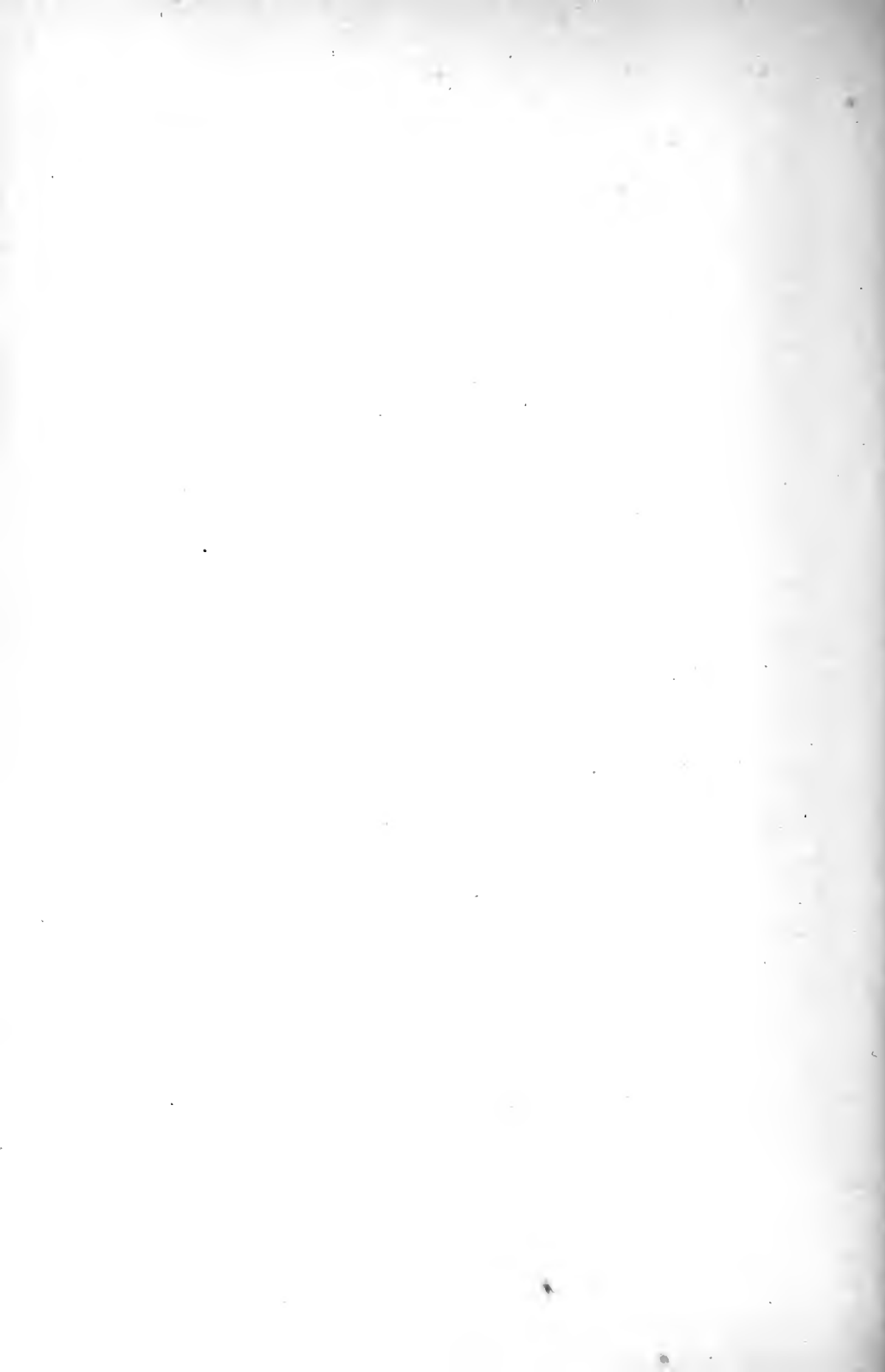






PITCHING STYMIE

On looking at the ball on opposite page one might suggest that this was rather a clever photograph, and that the ball was stuck on the club, but the shadow of the ball on the ground disproves any such theory, and the ball was of course in mid-air, the point of view of the camera accounting for the above suggestion.



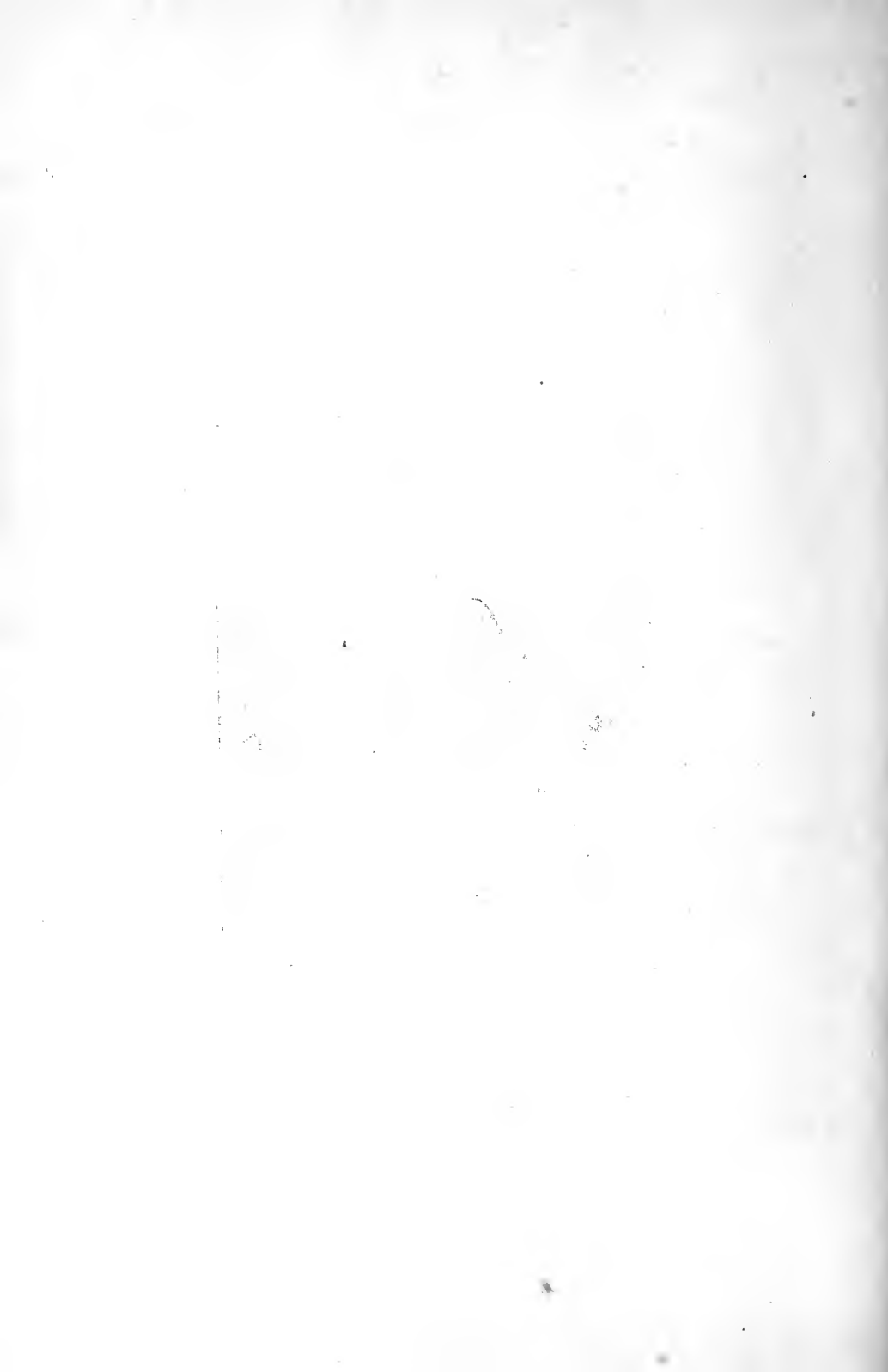


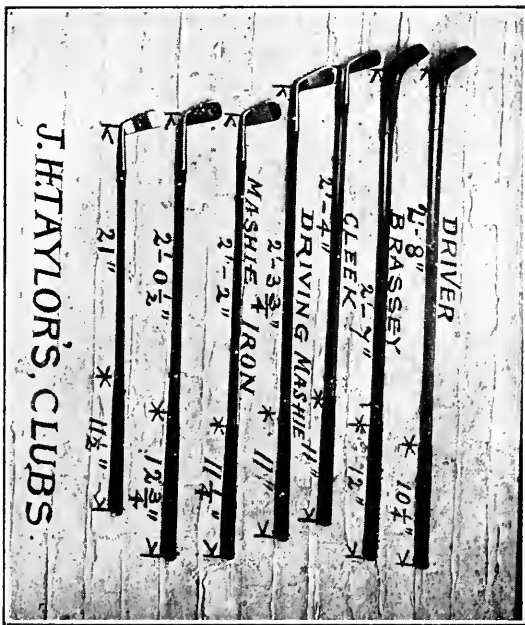
BUNKERED—OUT

It almost looks as if a volcano has blown the ball up.

The author just happened to catch the ball and sand at the right moment. Exposure 1-1000 part of a second.







J.H. TAYLOR'S CLUBS.



WHEN BALL IS ABOVE THE PLAYER

In endeavoring to play a ball that lies above the player, it must be remembered that there is a very great tendency to "pull" owing to the difficulty the player finds of preventing himself tumbling away from the ball during the swing. This tendency to pull should be allowed for, by aiming to the right of the desired direction, and to counteract the inclination to fall away, the weight of the body should be thrown well forward and this should be remembered during the time the swing is being made.

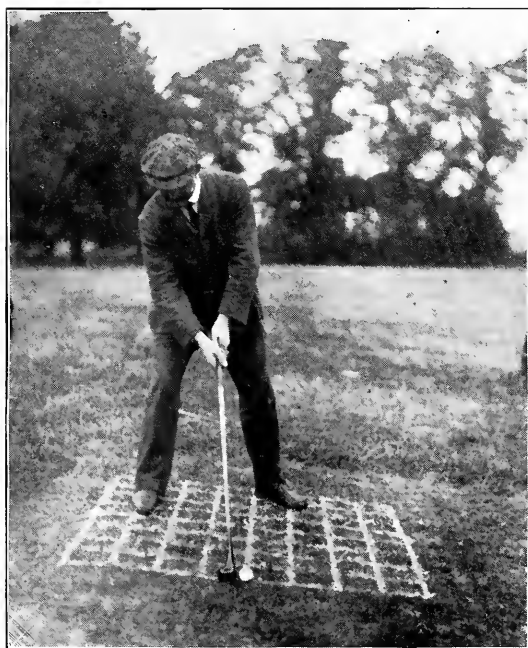
The same principle that governs the playing of a hanging lie, as to easy swinging, applies to this stroke with equal force, as it should be borne in mind that it is accuracy that is desired, rather than distance; I cannot be too emphatic on this point.

In playing these strokes, viz: the hanging lie and when the ball is above the player, with iron clubs, the same rules will be found helpful, the only difference being that the player should stand closer to the ball according to the length of the club that is being used.









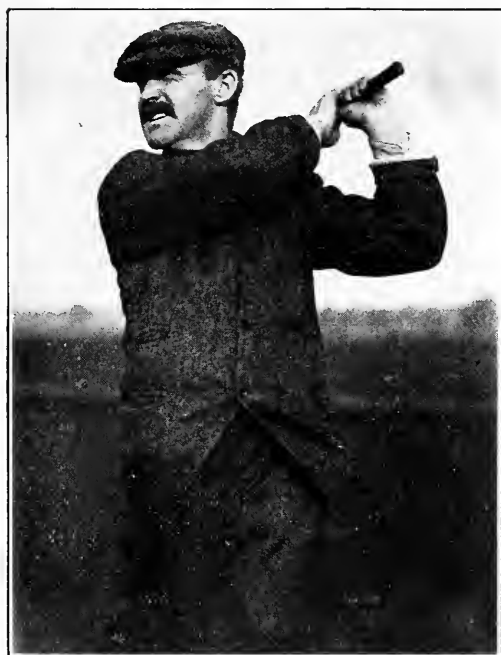
HANGING LIE

In playing a ball from a hanging lie, the greatest difficulty that presents itself is to get the ball up in the air owing to the conformation of the ground, but this can be overcome by standing a little more behind and "open" and laying the face of the club well back and away.

The weight of the body should be resting principally on the right leg.

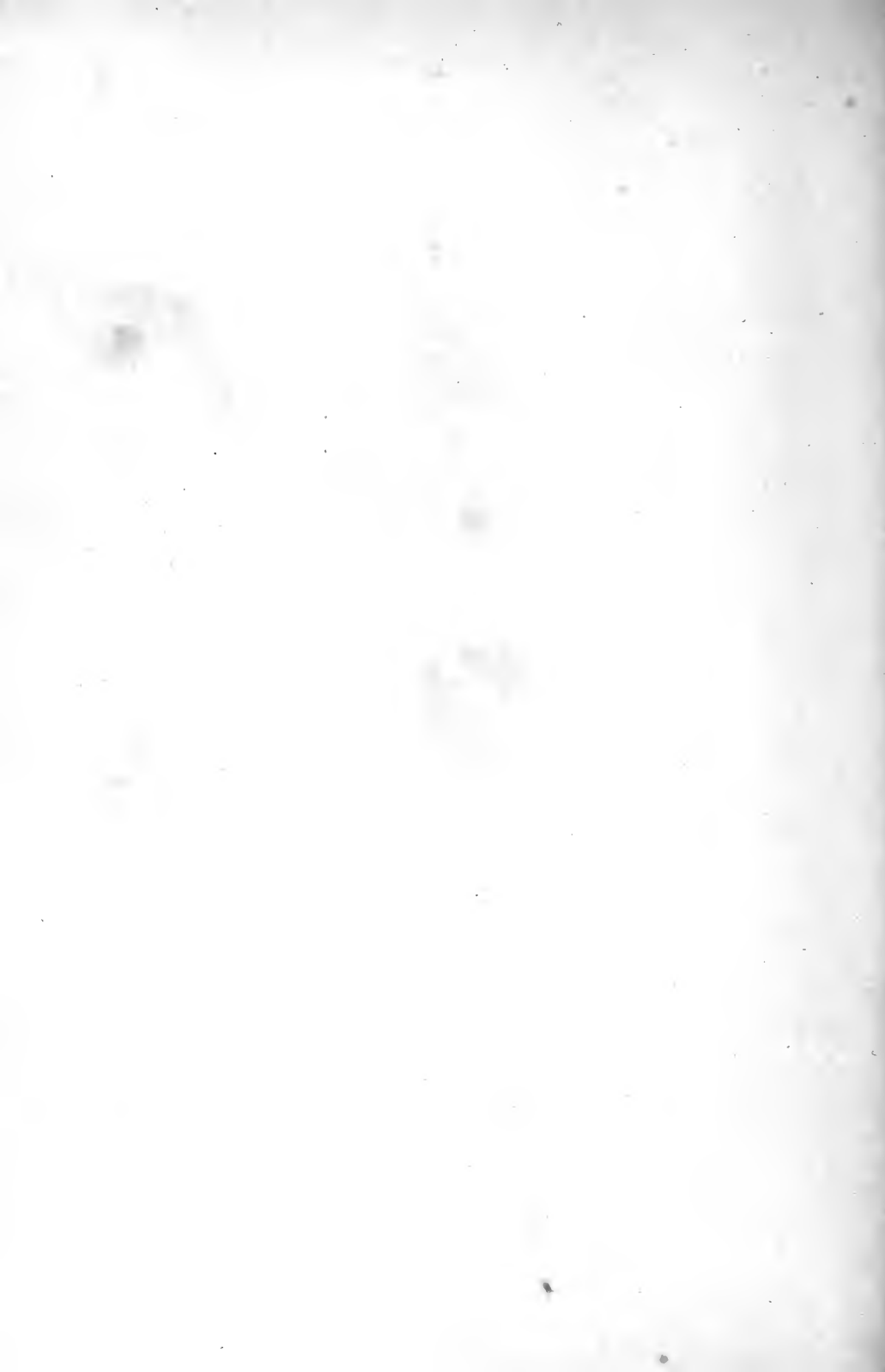
In swinging the club it will be found advantageous if the swing be taken very easily, as it is not so much distance that is required, but that the ball be got up in the air and away. Also the swing should be rather more upright on the way back and a little across the ball on the way down, which will be the means of making the ball rise quickly off the club.























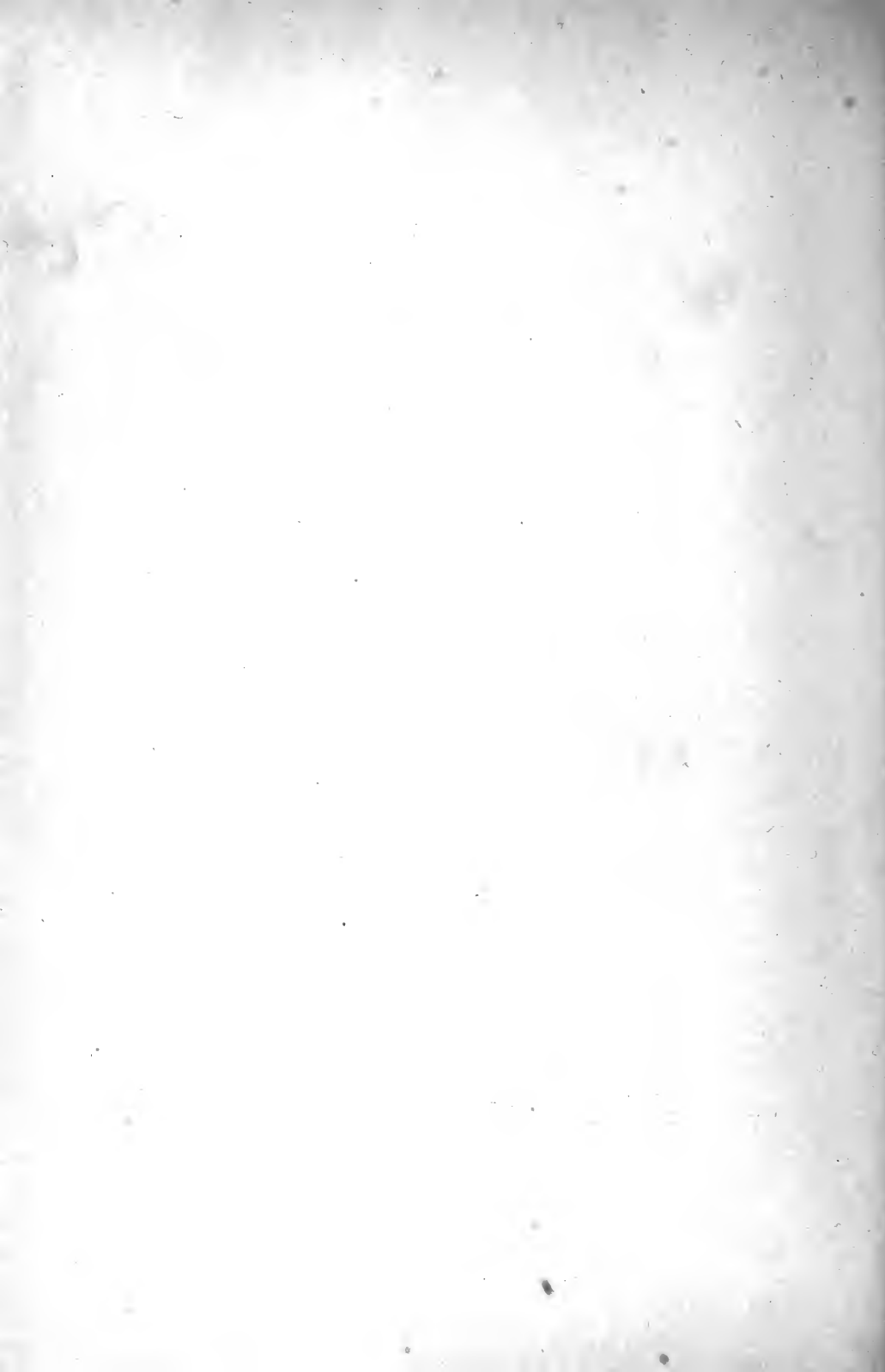
JAMES BRAID

OPEN CHAMPION, 1901.

Born, Earl's Ferry, Fife, Feb., 1870.

Weight.....12 stone 6 pounds.

Height.....6 feet 1½ inches.



JUNE 19, 1903.

Dear Sir:

Herewith I enclose photographs, also a few notes on the different strokes. I hope what I have written will be sufficient to help some golfers on their way.

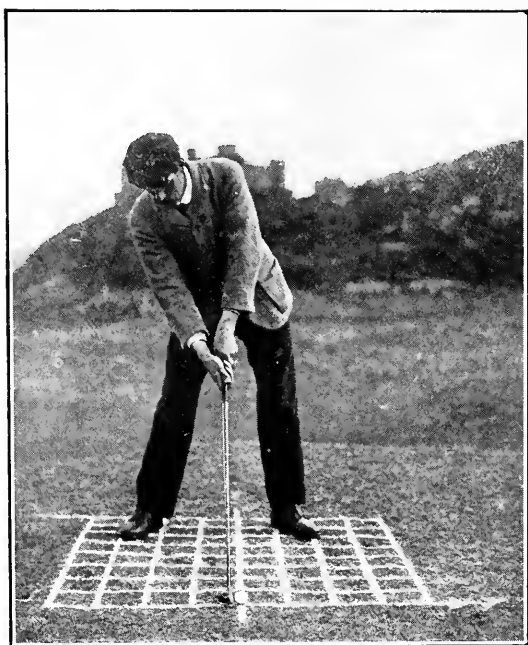
Yours faithfully,

JAMES BRAID.

G. W. BELDAM., Esq.







DRIVE AND BRASSIE

STANCE AND ADDRESS

The ball is about six inches to right of the left heel.

Weight firmly on heels, slightly more on the right.

Knees slightly bent, and right shoulder well down.

Arms to fall easy and grip club firmly with both hands.





DRIVE AND BRASSIE

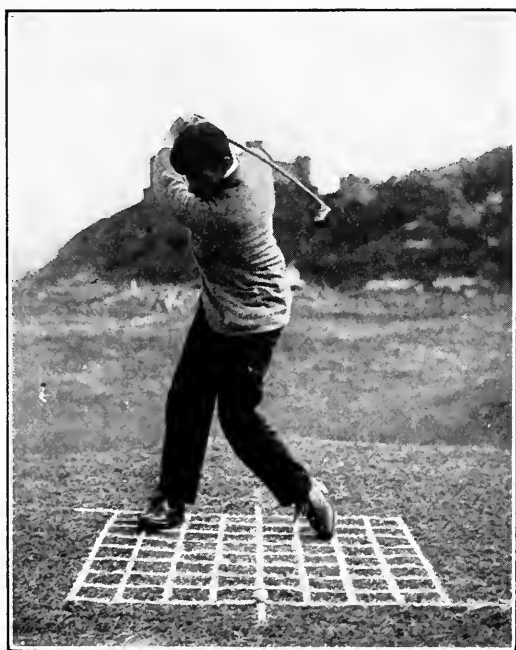
UPWARD SWING

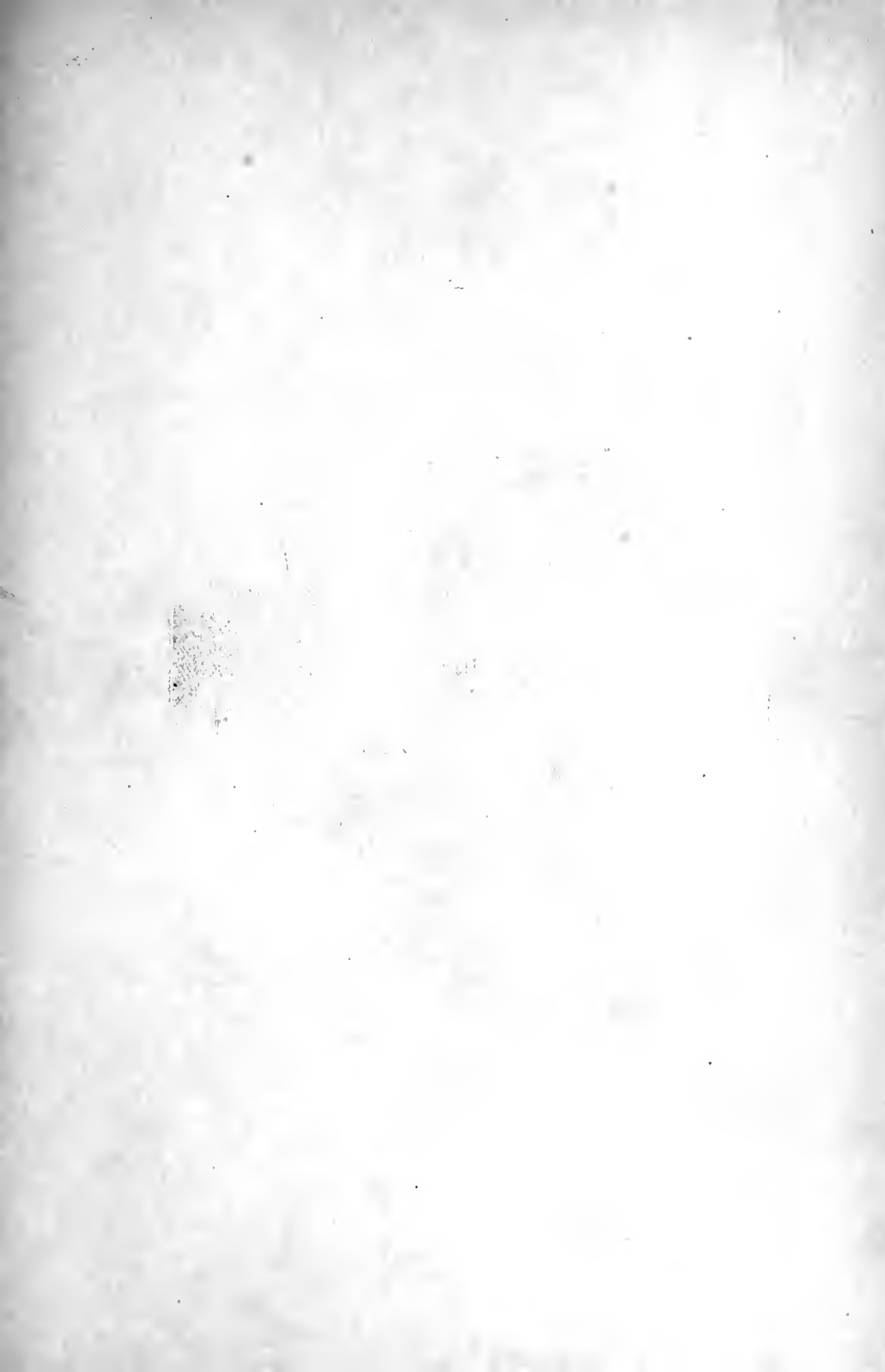
Wrists to begin to turn immediately the club head is away from the ball and continue to do so at top of swing, when they are underneath the club.

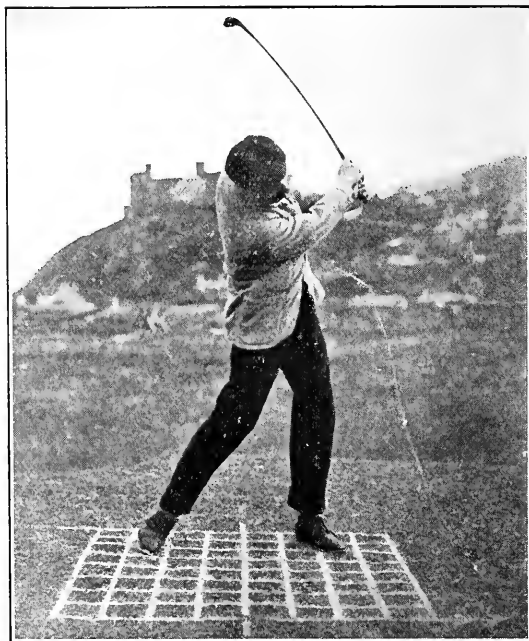
The right elbow must not leave the side more than 6 inches and must be below the right shoulder.

The left knee to bend in and out towards the right toe.

The weight here is on the right foot and the head must be kept steady, the turning being from the hips.







DRIVE AND BRASSIE

FINISH OF SWING

The weight is on both feet at the instant of hitting, and immediately coming round on right toe after the ball has left the club.

The club must follow through in the intended direction before the club naturally comes over the left shoulder.

Keep the body as nearly perpendicular as possible. .





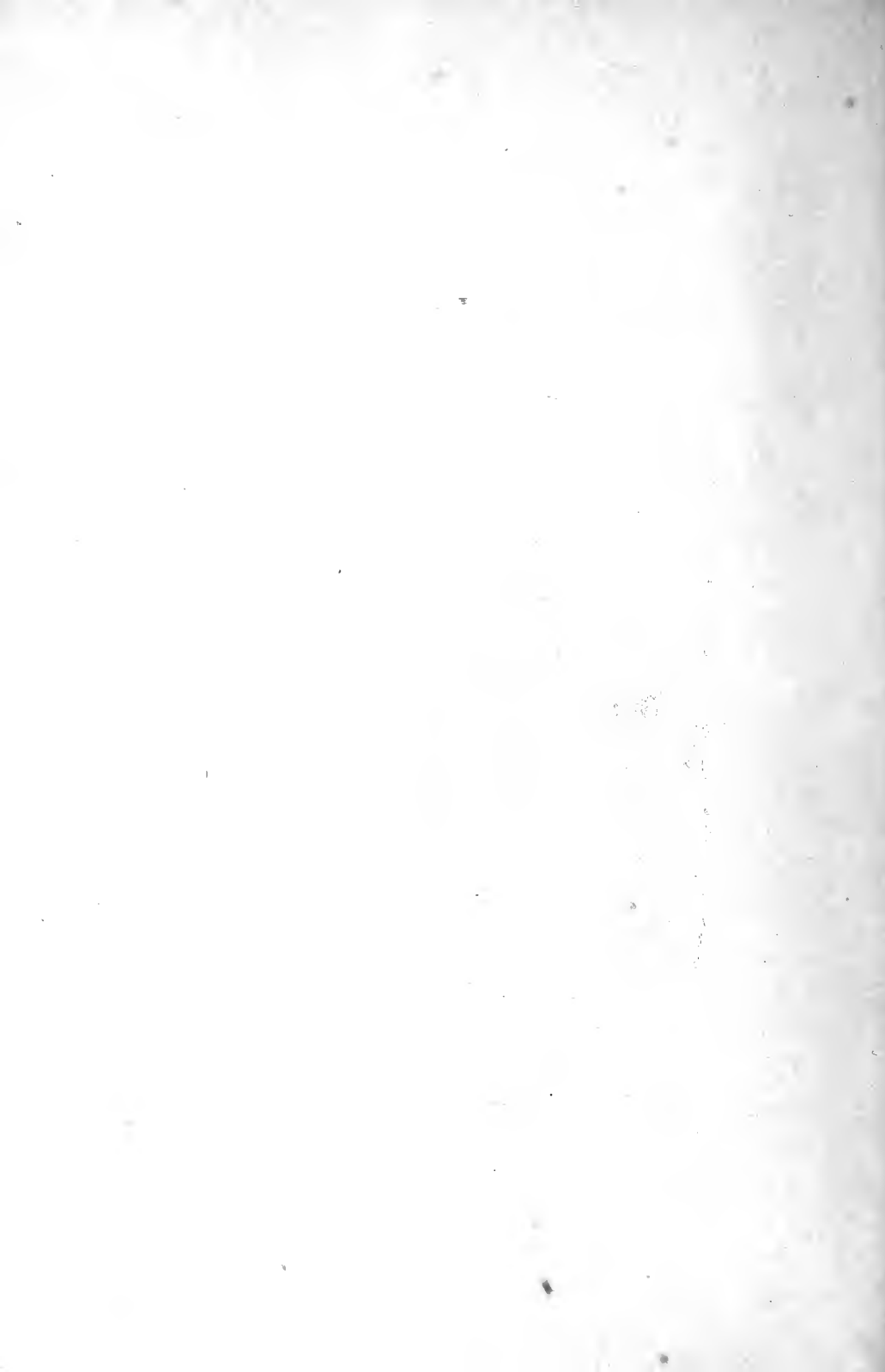
FULL CLEEK

ADDRESS AND STANCE

The stance for this shot is almost similar to the drive only nearer the ball, and the right foot slightly more advanced.

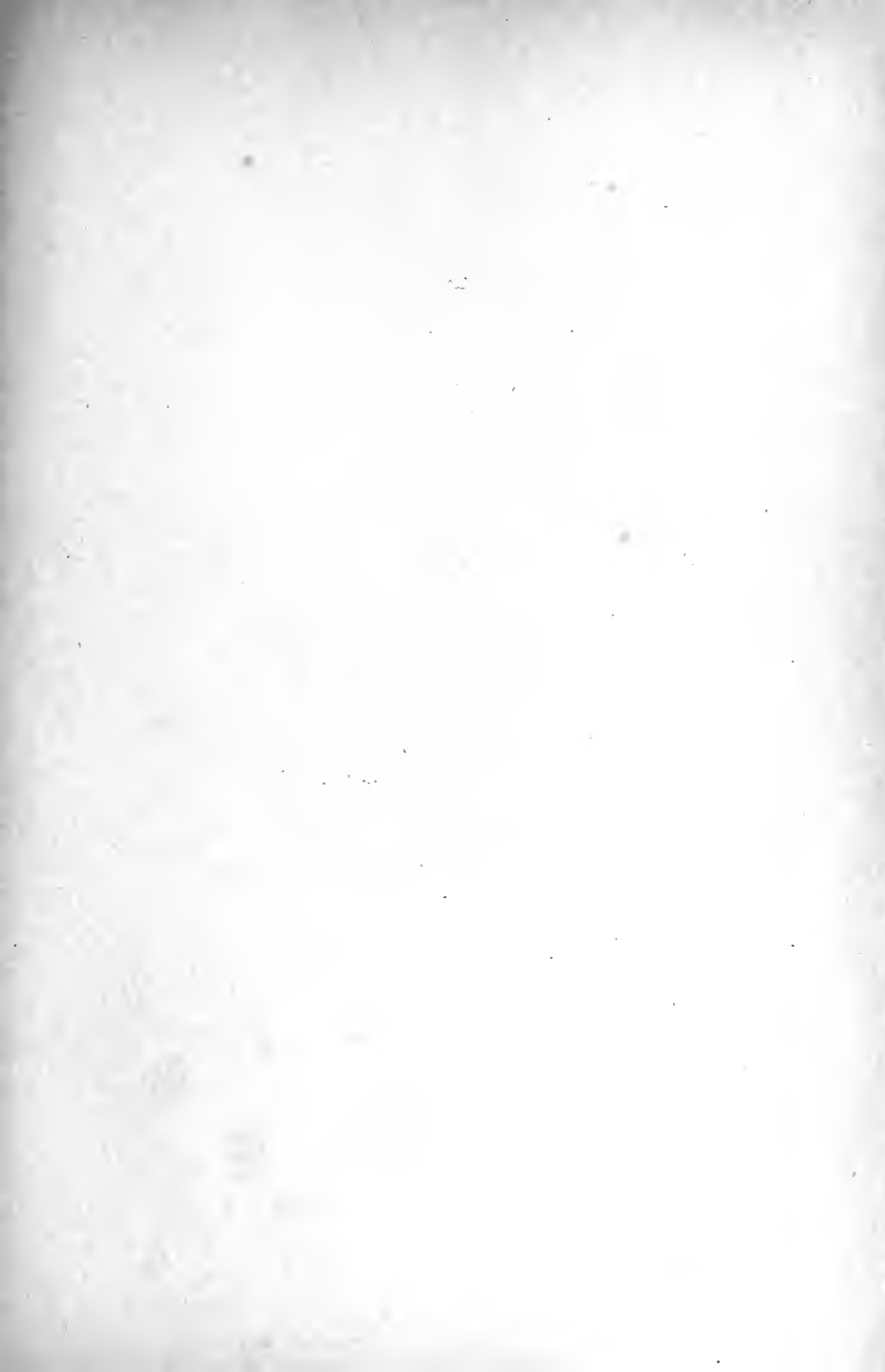
The club is gripped rather tightly.







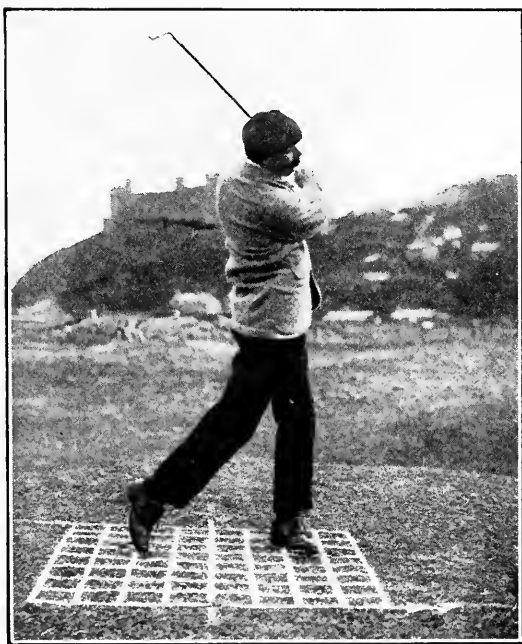


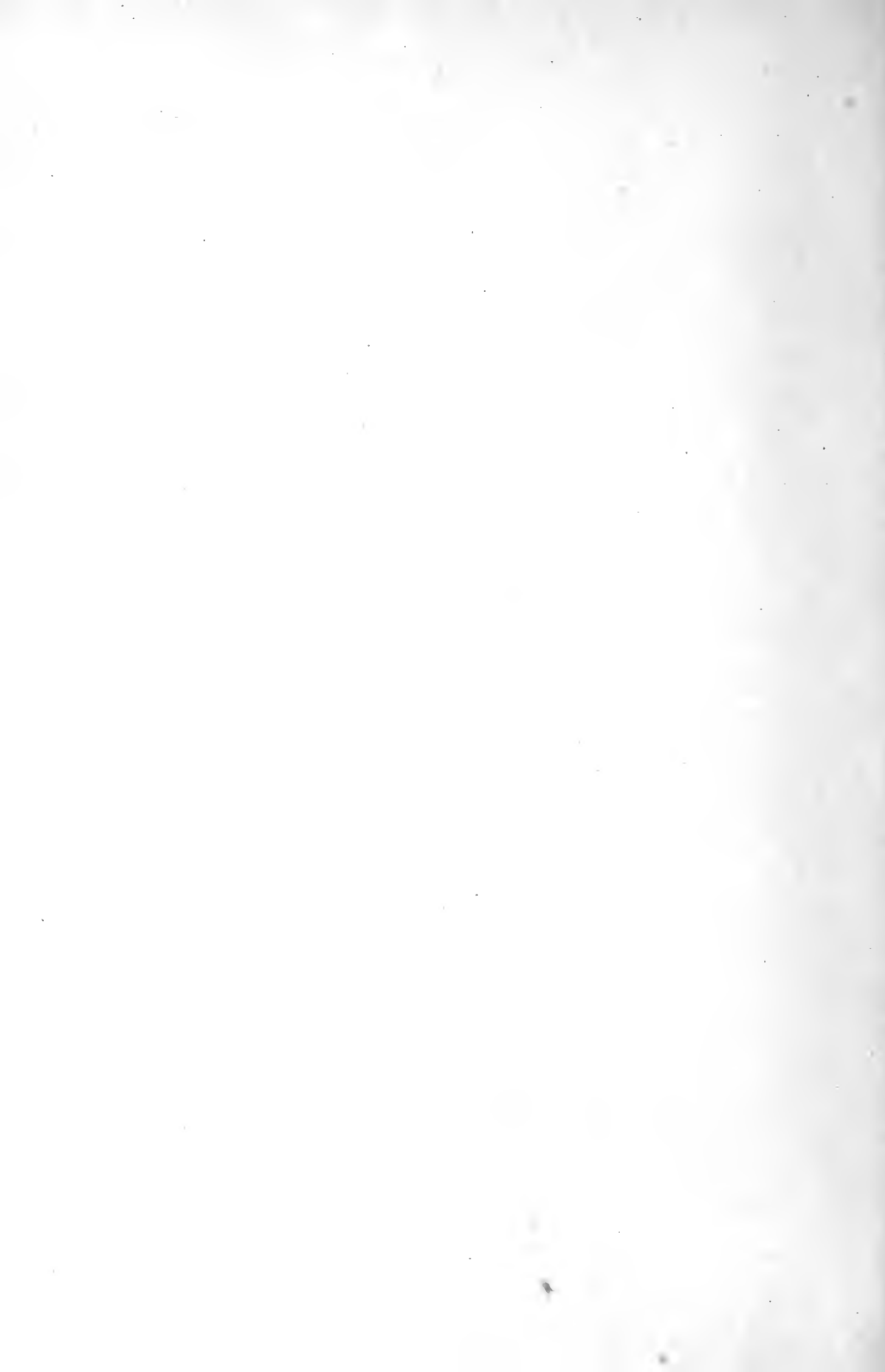


FULL CLEEK

FINISH

In the finish of this stroke the club is not carried through so far as the driver as the player has to depend a little more on the "hit" with this club.







IRON

ADDRESS AND STANCE

The address for iron shot is similar to cleek only the right foot being a little more advanced, and the ball nearer right foot.

This is a shot I play as seldom as possible, preferring to play a half shot with the cleek, as it is easier to keep straight.



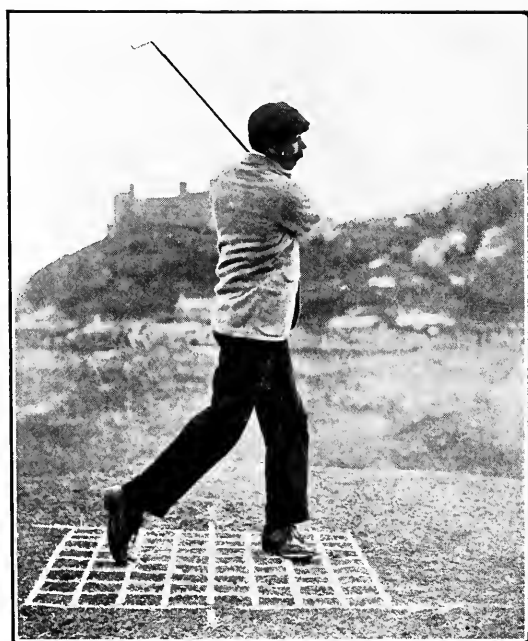


IRON

UPWARD SWING

The club must be gripped lightly throughout the stroke, and the body kept fairly straight, right elbow to be kept fairly close to side.





FULL IRON SHOT

FINISH

The player has to depend a good deal on the hit, the wrist being fairly rigid at the moment of contact with the ball, coming round on right toe after hitting ball and facing intended direction of flight.



THREE-QUARTER CLEEK AGAINST WIND

ADDRESS AND STANCE

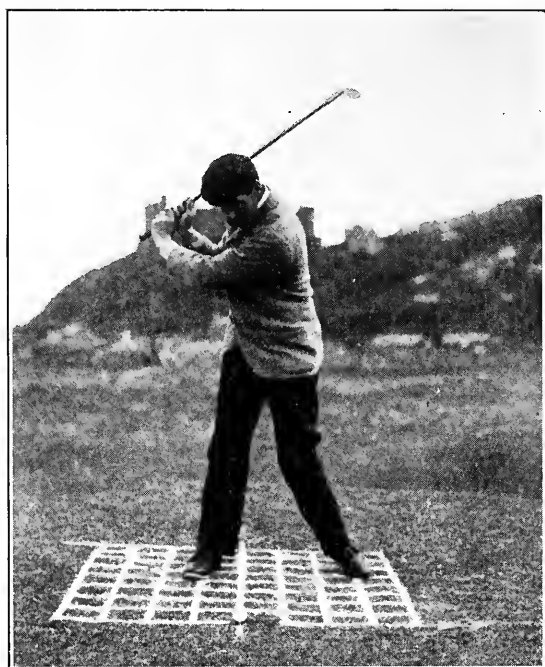
For the three-quarter cleek shot against wind the ball should be placed near right foot.

Hands to be front of head of club.









THREE-QUARTER CLEEK AGAINST WIND

UPWARD SWING

The club to be taken well round the legs and to be gripped tightly.

Turn just slightly on left toe.





THREE-QUARTER CLEEK AGAINST WIND

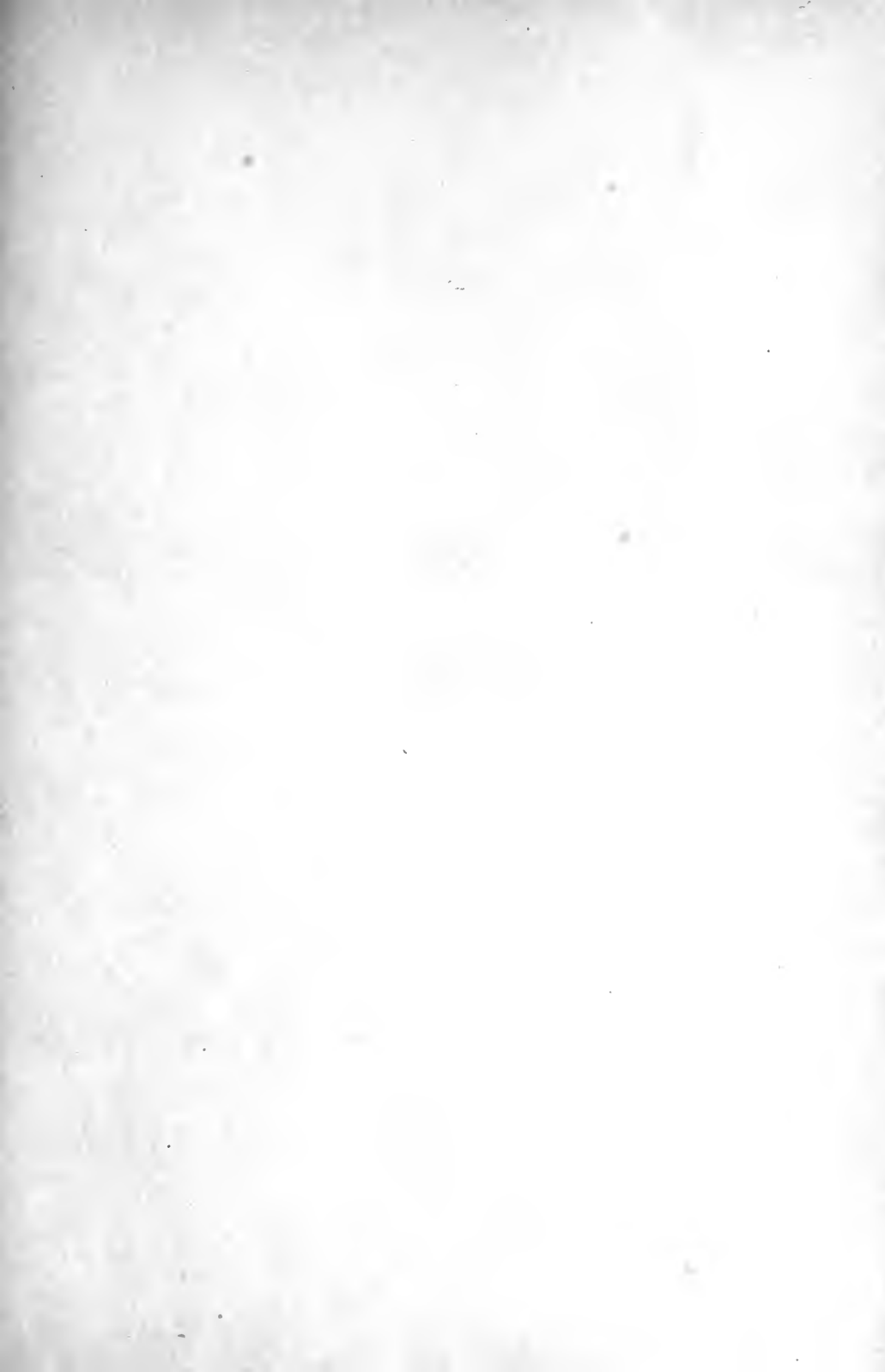
FOLLOW THROUGH

This shot is played with the forearm and wrists only, wrists being fairly rigid at instant of hitting.

The hands to be down in front of head of club, so that the face of club is turned in slightly when hitting.









MASHIE

ADDRESS AND STANCE

The ball about mid-way between feet and right foot well advanced.

Club to be gripped very tightly and ball to be kept fairly close.

Hands kept well down so that heel of club rests on the ground.



MASHIE

UPWARD SWING

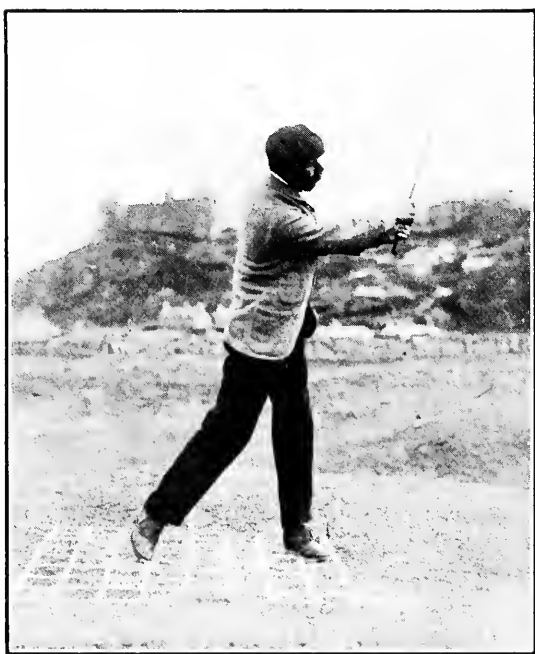
The club to be brought up rather perpendicularly.

Arm to bend slightly from the elbows.

Grip to be tight throughout the stroke.







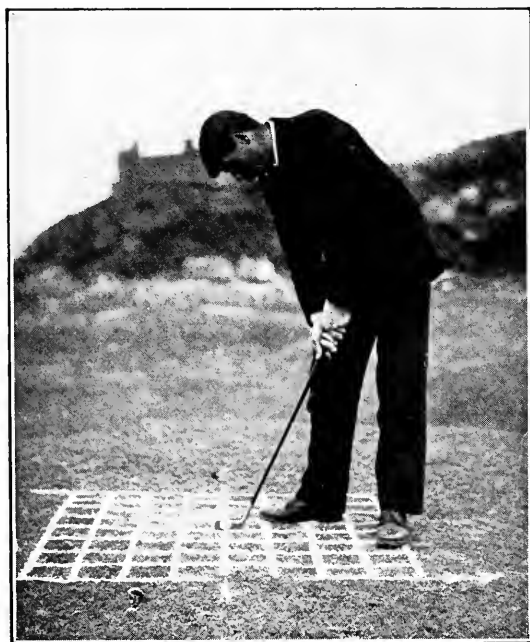
M A S H I E

FINISH

The club must be carried straight through in direction of the hole and the club ought to finish about the same height as the upward swing.







PUTTING

The right foot well advanced and the ball almost opposite same.

The body to be kept perfectly steady, and put to be done with the arms and wrists only.

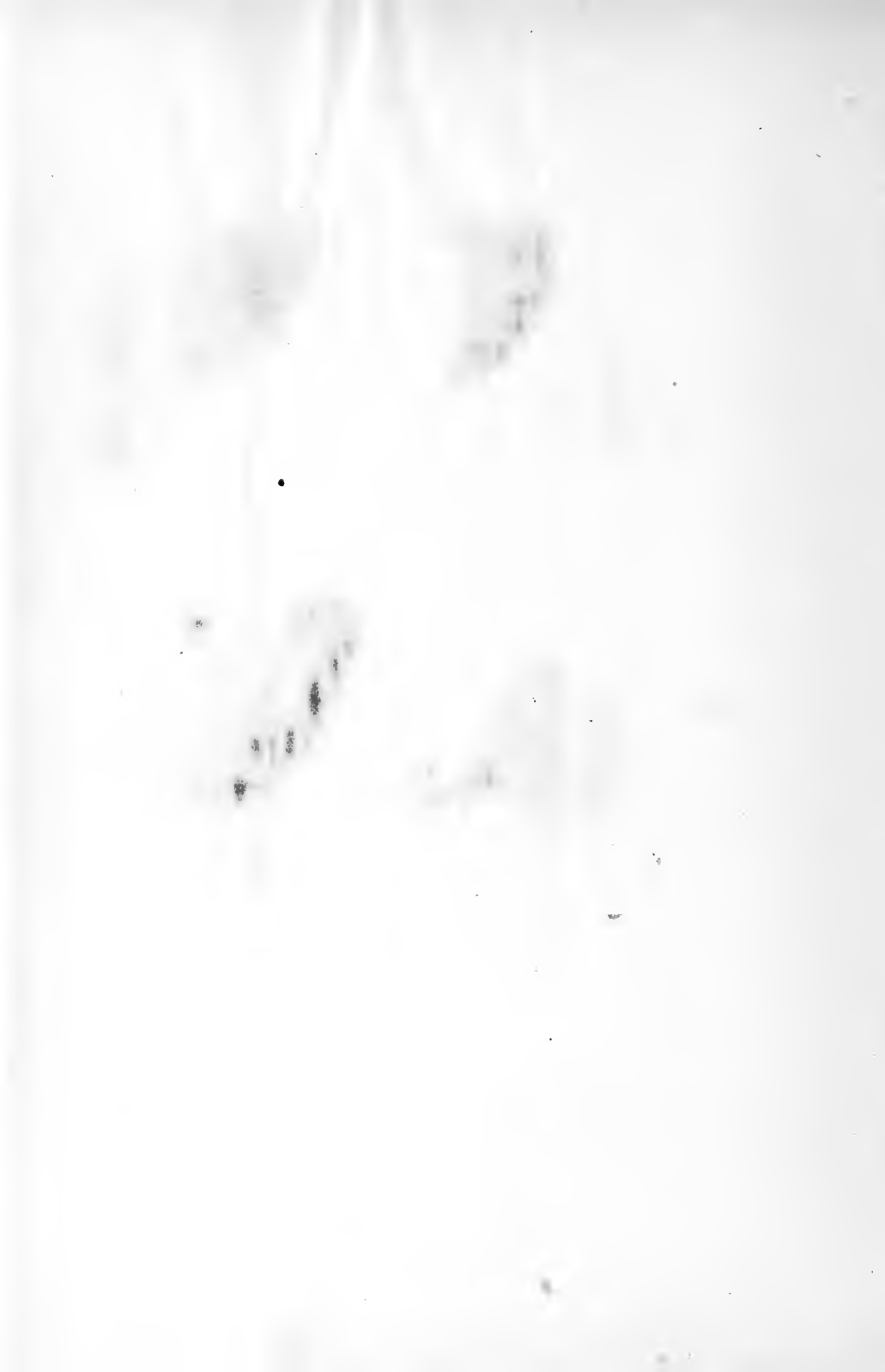
I always try to put over some object slightly in front of the ball on the line to the hole.











Length of Braid's Clubs

	GRIP	LENGTH FROM BOTTOM OF GRIP TO SOLE OF THE CLUB
Driver	12"	2' 6"
Brassie	11"	2' 6½"
Baffy	11"	2' 5"
Cleek	11"	2' 4¾"
Driving Mashie	11¼"	2' 2"
Mashie Iron	11"	2' 3¼"
Mashie	10½"	2' 2½"
Putter	13½"	1' 9"



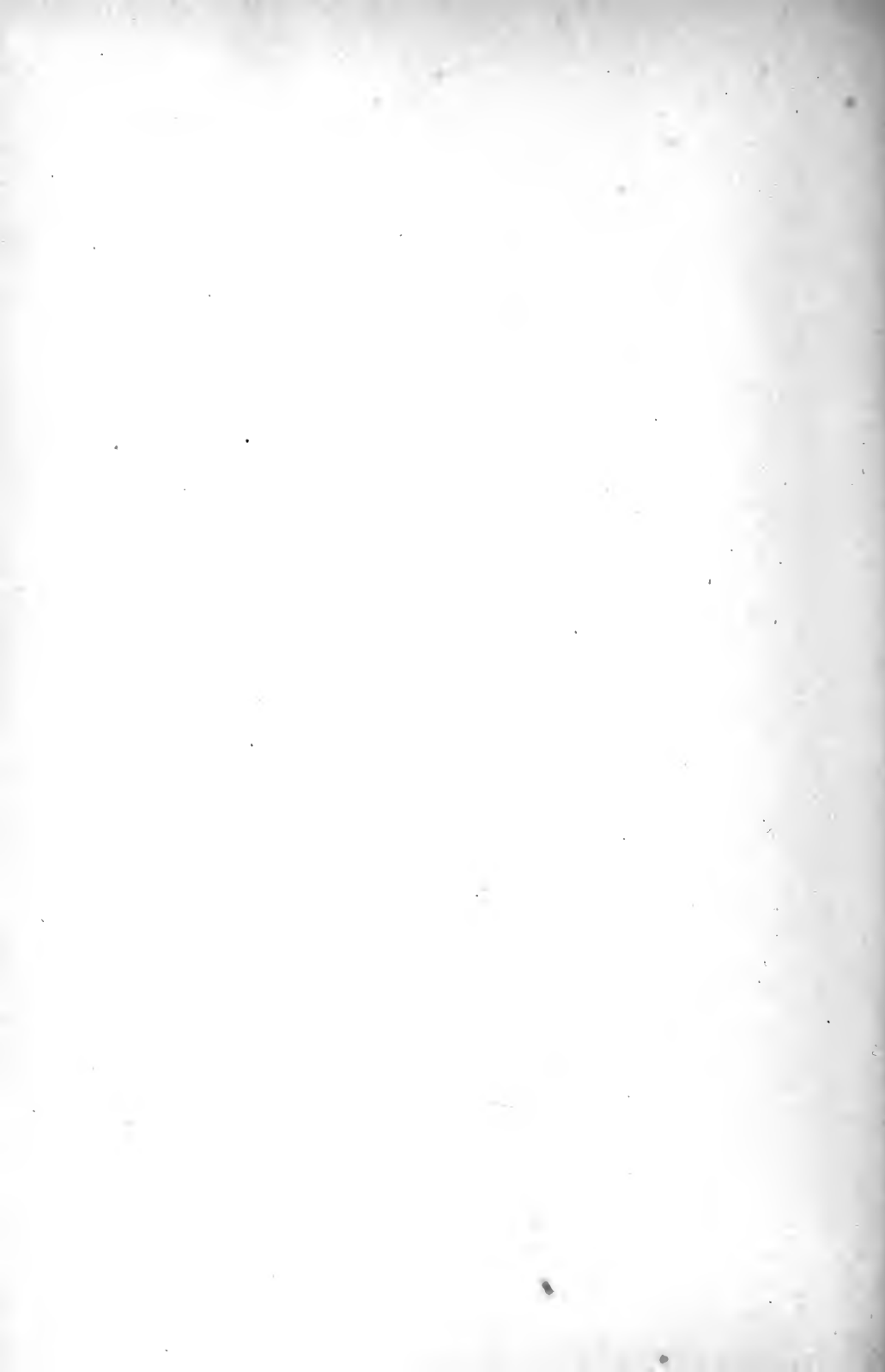
ALEXANDER HERD

OPEN CHAMPION, 1902.

Born....St. Andrews, N. B., 1868.

Weight12 stone

Height.....5 feet 9 inches.





JUNE 30, 1903.

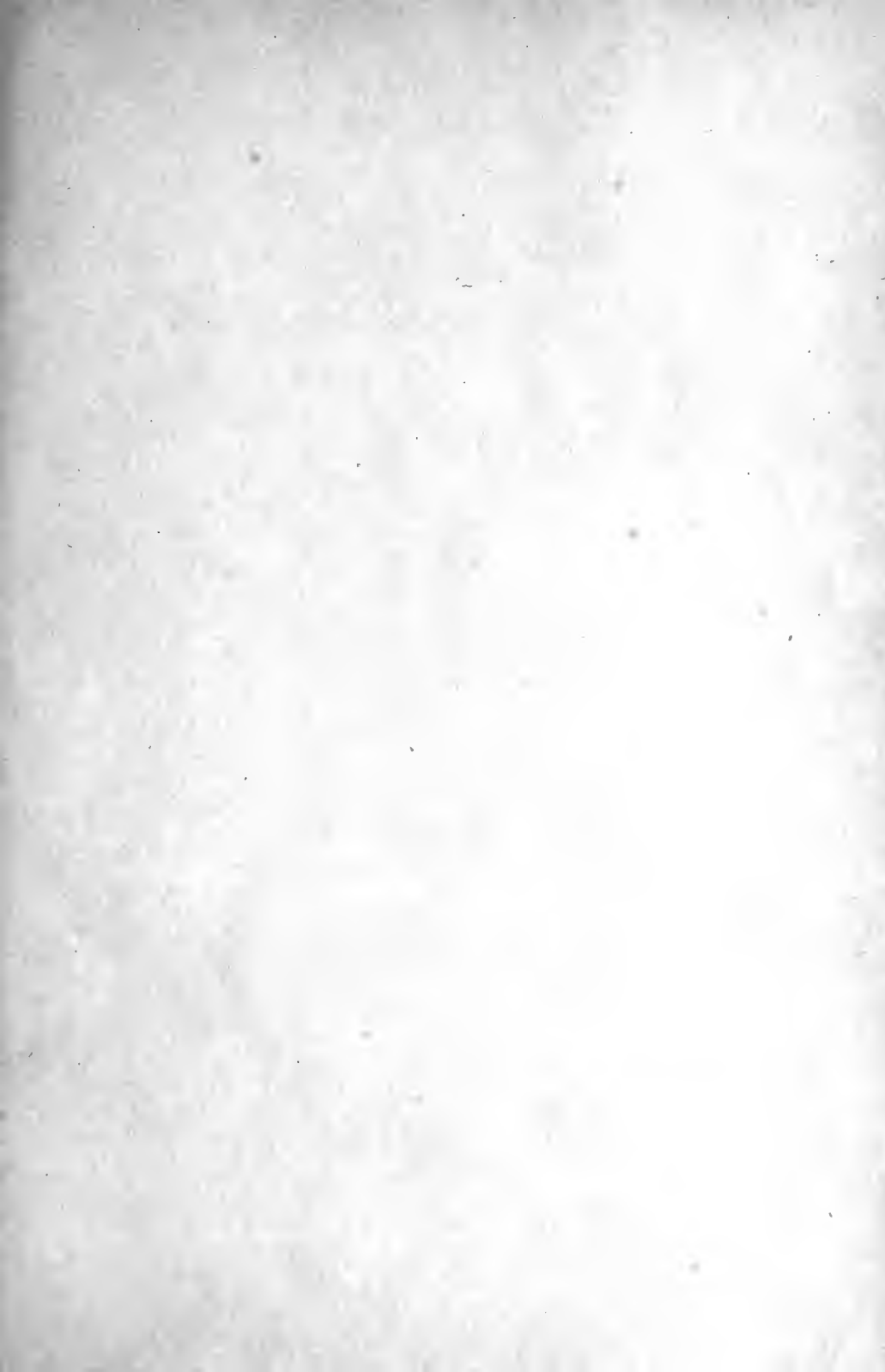
Dear Sir:

I have sent you on the photos and the few remarks on each stroke which is shown and hope that it will be of some little help to golfers who read and learn from the book, and hope the different strokes shown will help them onwards in the very trying game of golf. I remain,

Yours faithfully,

ALEXANDER HERD.

To G. W. BELDAM, Esq.

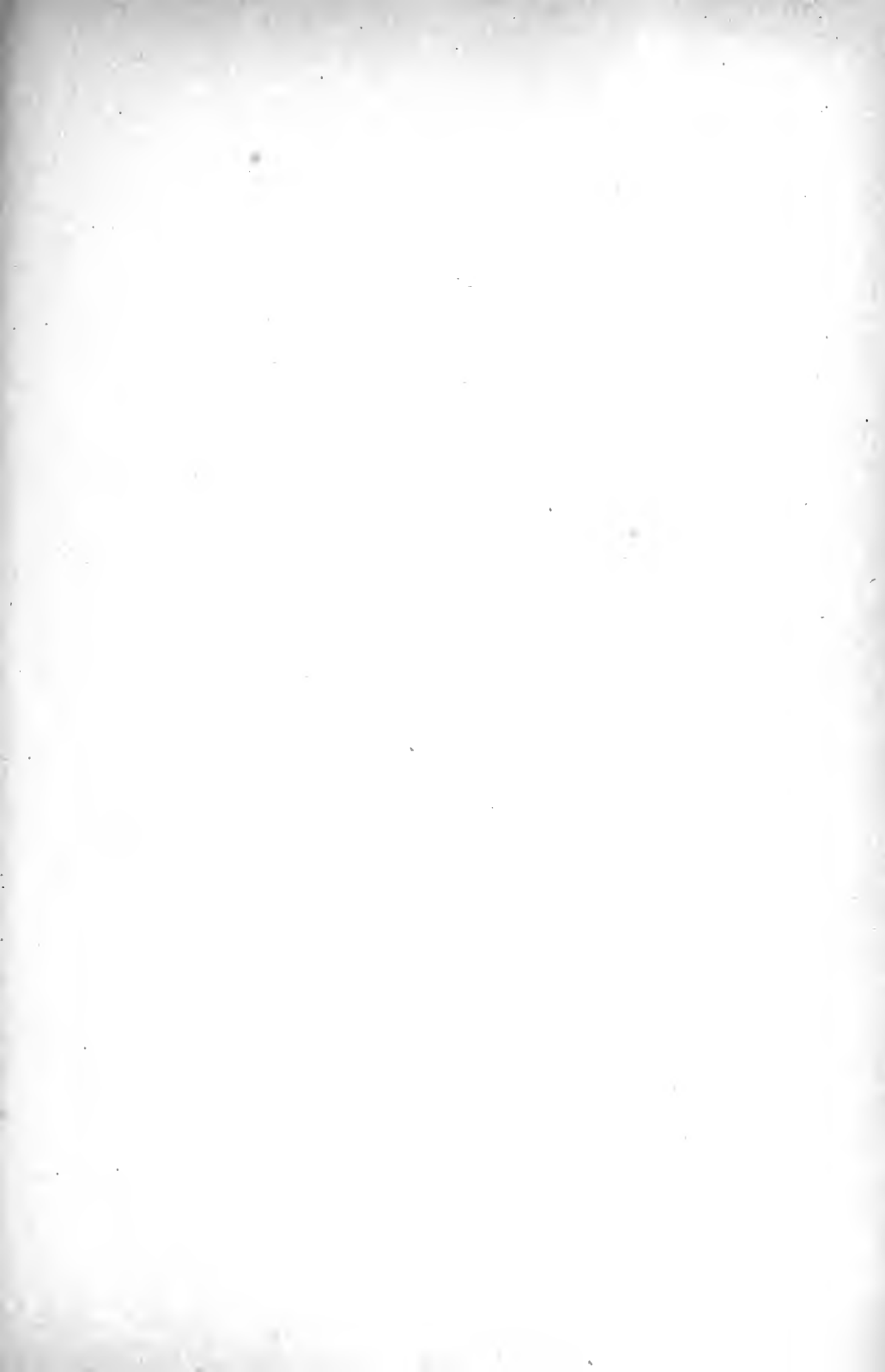




GRIP

I grip the club with both thumbs over the shaft, keeping a firm hold with the left hand, also gripping tight with the three fingers of the right hand leaving my forefinger and thumb loose, so that the club can work.





DRIVE AND BRASSIE

ADDRESS AND STANCE

In driving I stand with the ball very near the middle of the body with the right foot advanced a little. In the upward swing I take the club head back first, not the hands. Allowing the wrists to be loose so that the driver will get to its proper place at the top of the swing.

The ball is about 6 inches to the right of my left heel, with arms and club as near centre of body as possible.





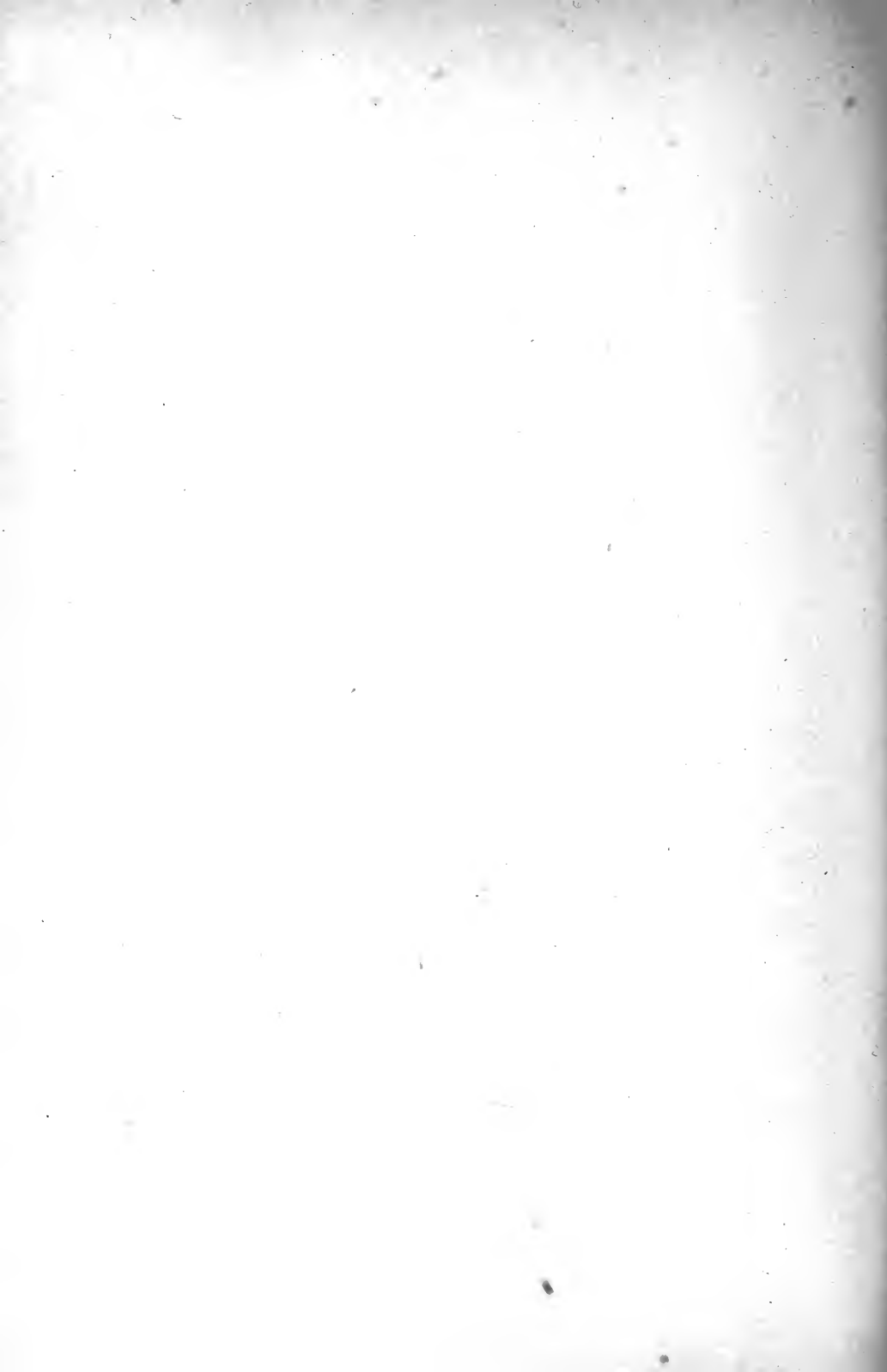
DRIVE AND BRASSIE

UPWARD SWING

In taking the club back it should not be lifted, but swung round the body, letting the body and legs work with the swing. At the top of the swing I try to get the wrists underneath the shaft, so that the club head will come down the right way on to the ball.

The weight of my body goes on to the right leg and also turns on the ball of my left toe.

(In the photo I struck a little too soon, as Herd is not quite at the top of the swing, hence the left wrist is not shown where it would be at the top of the swing, viz., more underneath the shaft. Author.)





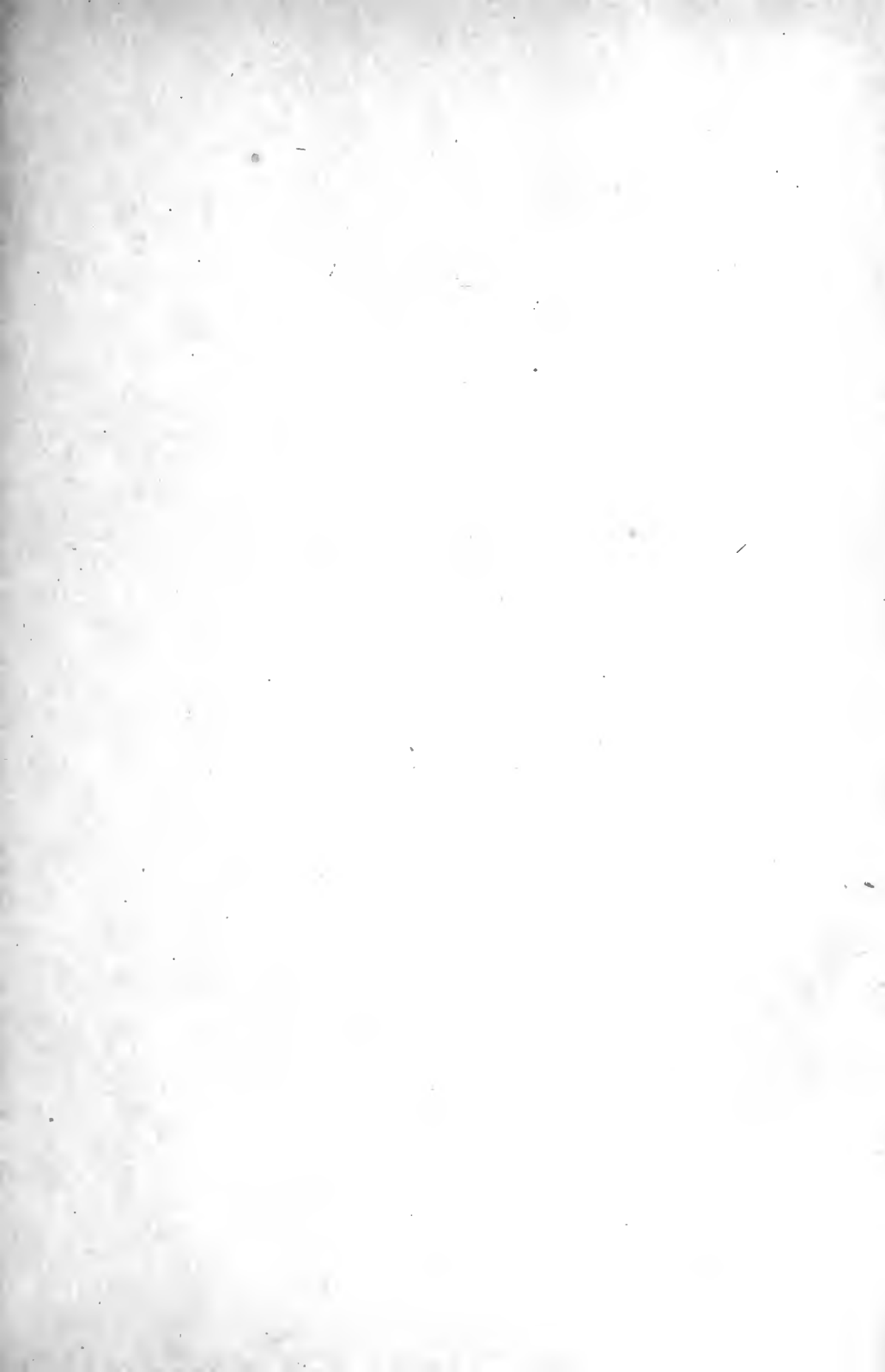
DRIVE AND BRASSIE

FINISH OF SWING

In the follow through I let every thing go at the ball, with club head and arms going out full stretch as far after the ball as possible.

I let the wrists, especially the right wrist, come into the ball at about 12 inches from it; with a quick follow through. In playing my brassie I stand about the same as when using my driver, and swing just the same, with the exception that when playing out of cupped lies I jerk a little behind the ball to get it away taking a little turf with the stroke.







S P O O N

ADDRESS AND STANCE

In my address with my spoon I stand a little nearer the ball, also a little nearer with my right foot. I play different strokes with this club. Sometimes I play for a heeled ball, and sometimes for a hook, it just depends how I want to play the shot.

This is my favorite club.





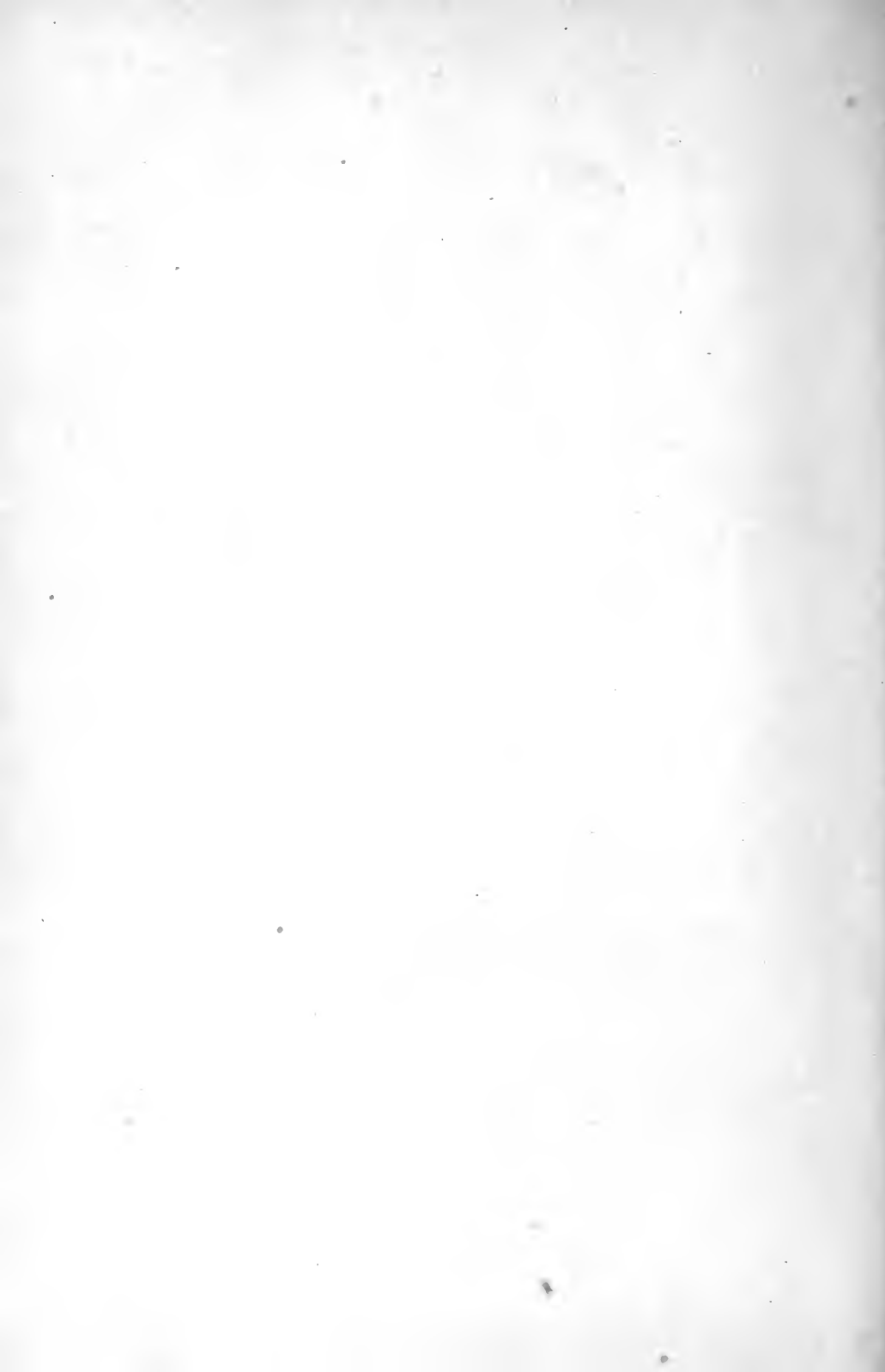
S P O O N

TOP OF SWING

In swinging with my spoon I swing just the same as in playing with my other wooden clubs, with wrists underneath the handle of shaft, at the top of the swing.

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S P O O N

FINISH OF SWING

In following through with my spoon I jerk a lot of my strokes with it so that I can keep the ball straighter on the line, I use this club instead of a cleek.





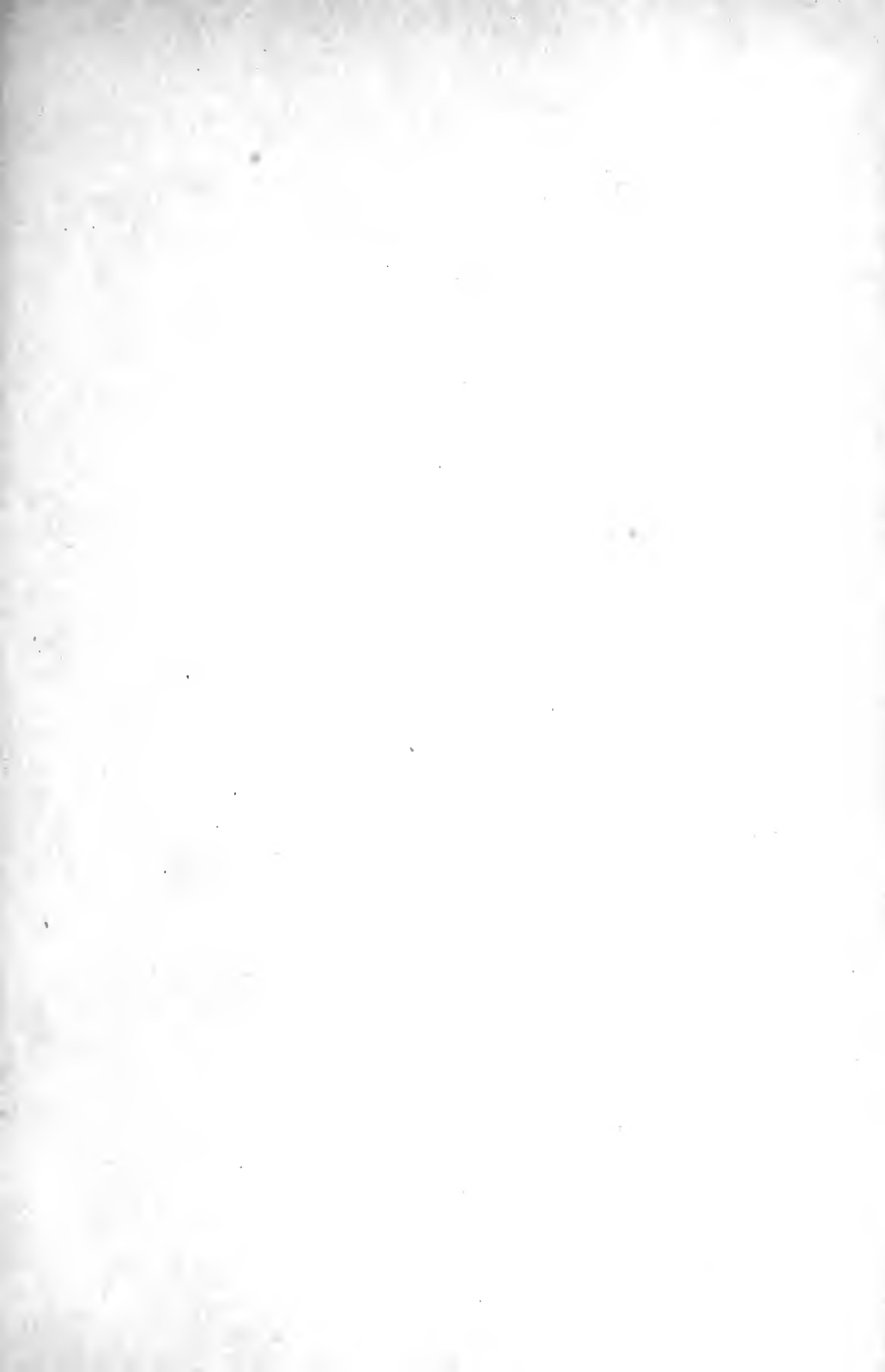
DRIVING IRON

ADDRESS AND STANCE

In addressing with my driving iron I stand with the ball nearer my right foot, with the arms and club in the middle of my body, my knees are slightly bent, and I grip firmly with both hands.





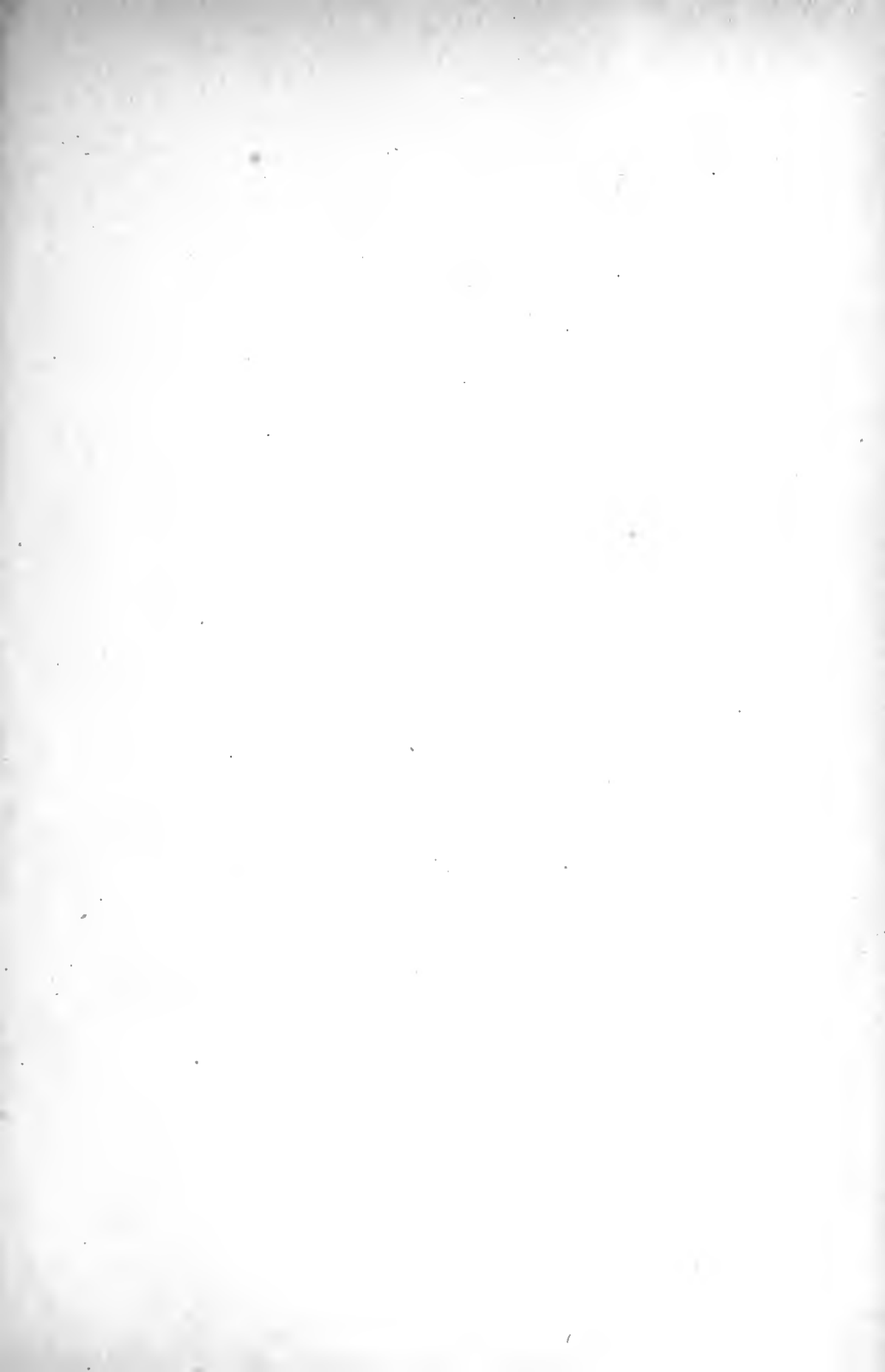




DRIVING IRON

UPWARD SWING

At top of the swing with my driving iron I take the arms back with the club as compactly as possible, letting left knee bend in the direction of the ground, and of the right knee, keeping my wrists well underneath the club.



DRIVING IRON

FINISH OF SWING

In following through with my driving iron I keep my hands lower down than I do when following through with my wooden clubs, letting my right arm go well out after the ball.





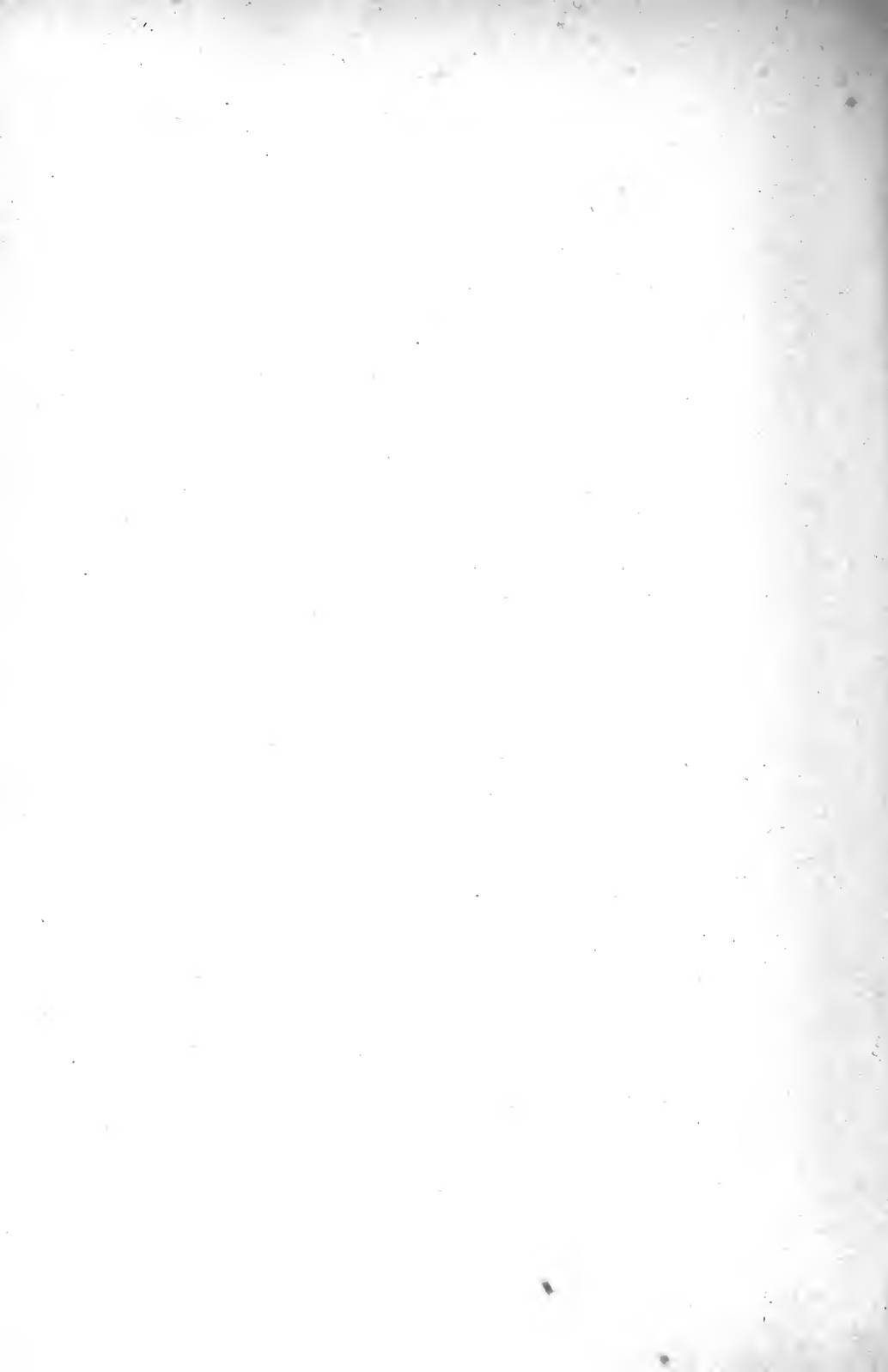




MASHIE

ADDRESS AND STANCE

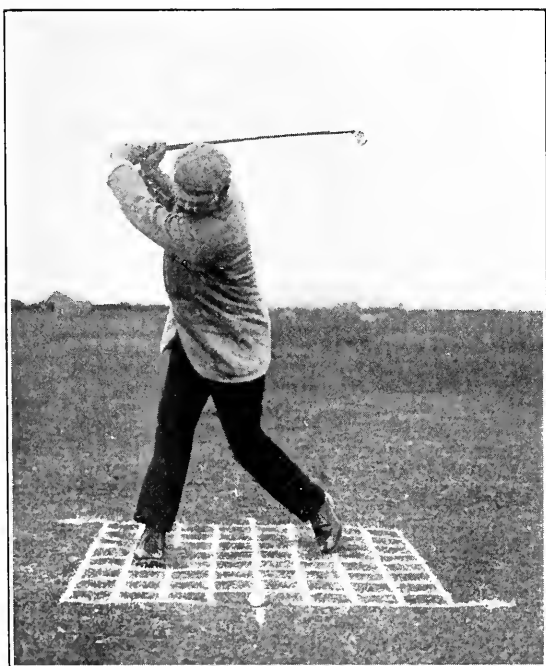
In my approach shots I stand a little more behind the ball with the right thumb down the shaft, playing well off the right foot, I stand well behind the ball to get on plenty of cut.



MASHIE

UPWARD SWING

In taking my mashie back I keep my right elbow well into the right side taking the club back with a stiff wrist, not letting the wrists work too much, only slightly bending them at top of my swing.









MASHIE

FINISH OF SWING

In following through with the mashie I try and stop my arms as quickly as possible after the ball has been struck to get the cut on, and I do not let my arms go out so far after the ball.





MEDIUM IRON

ADDRESS AND STANCE

In standing for my medium iron, the stance is similar to that with my driving iron. Right foot is well advanced and grip is tight with both hands. The ball is six inches to the right of the left heel with my knees slightly bent.









MEDIUM IRON

UPWARD SWING

I take my iron back with my arms, in a compact manner, bending my wrist when I get to top of swing. I have a firm grip of the iron with both hands, and the right elbow is well underneath the shaft at the top of the swing.

My left shoulder is pointing down to the ball.



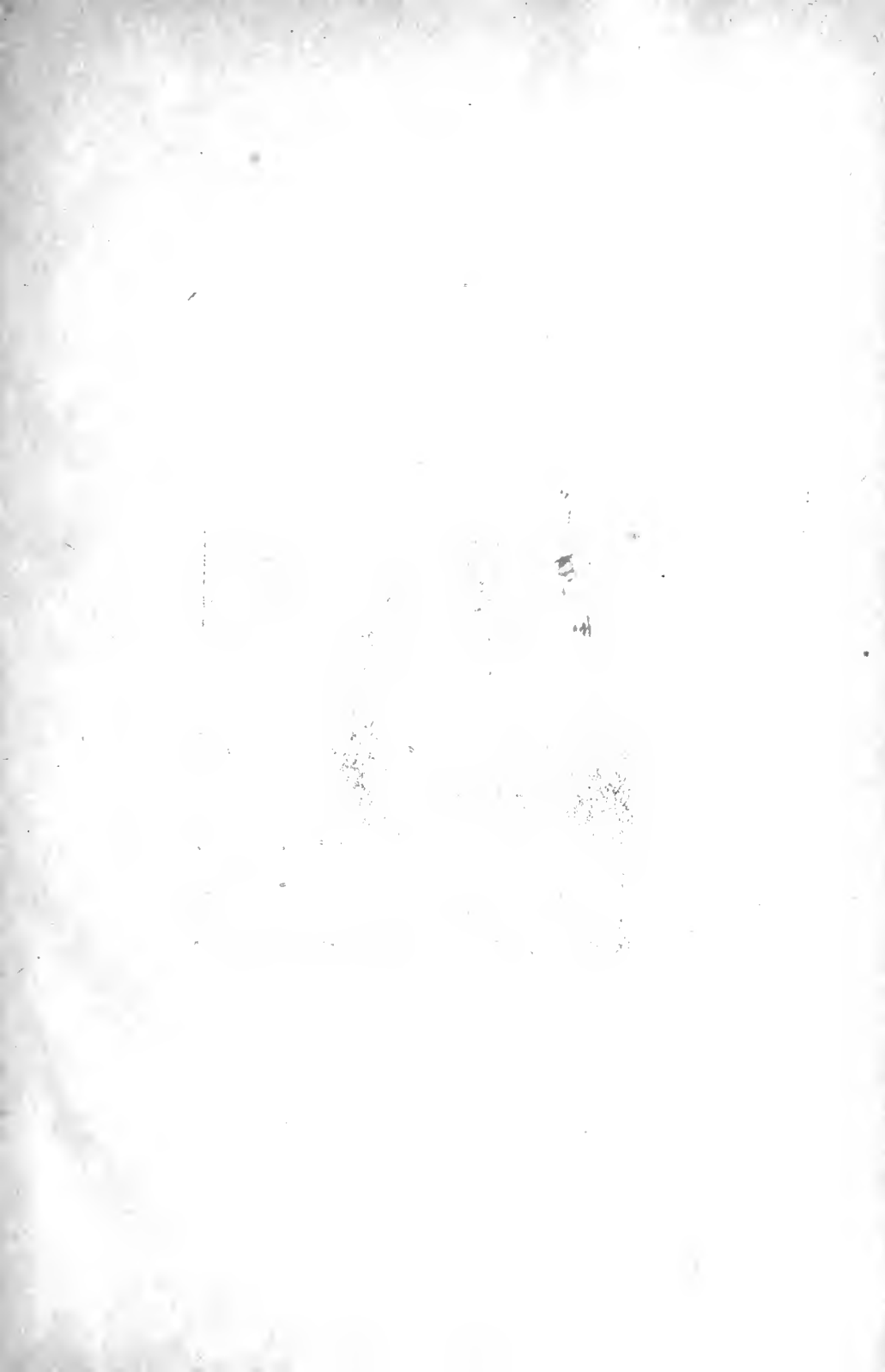
MEDIUM IRON

FINISH OF SWING

In following through with my medium iron I let my arms go well out after the ball keeping a firm hold of the club and a stiff compactness with my arms, so that they are not too loose.







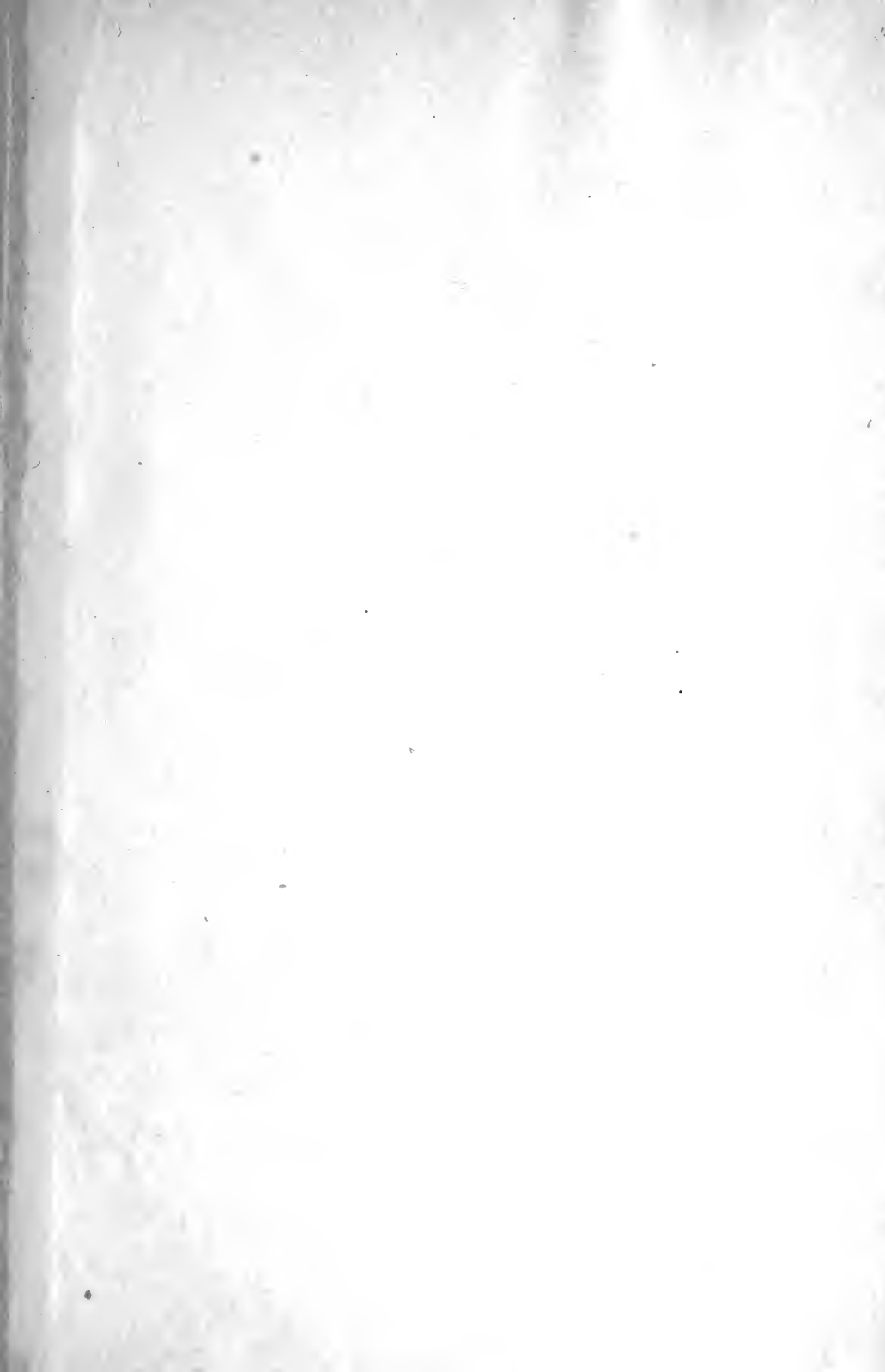


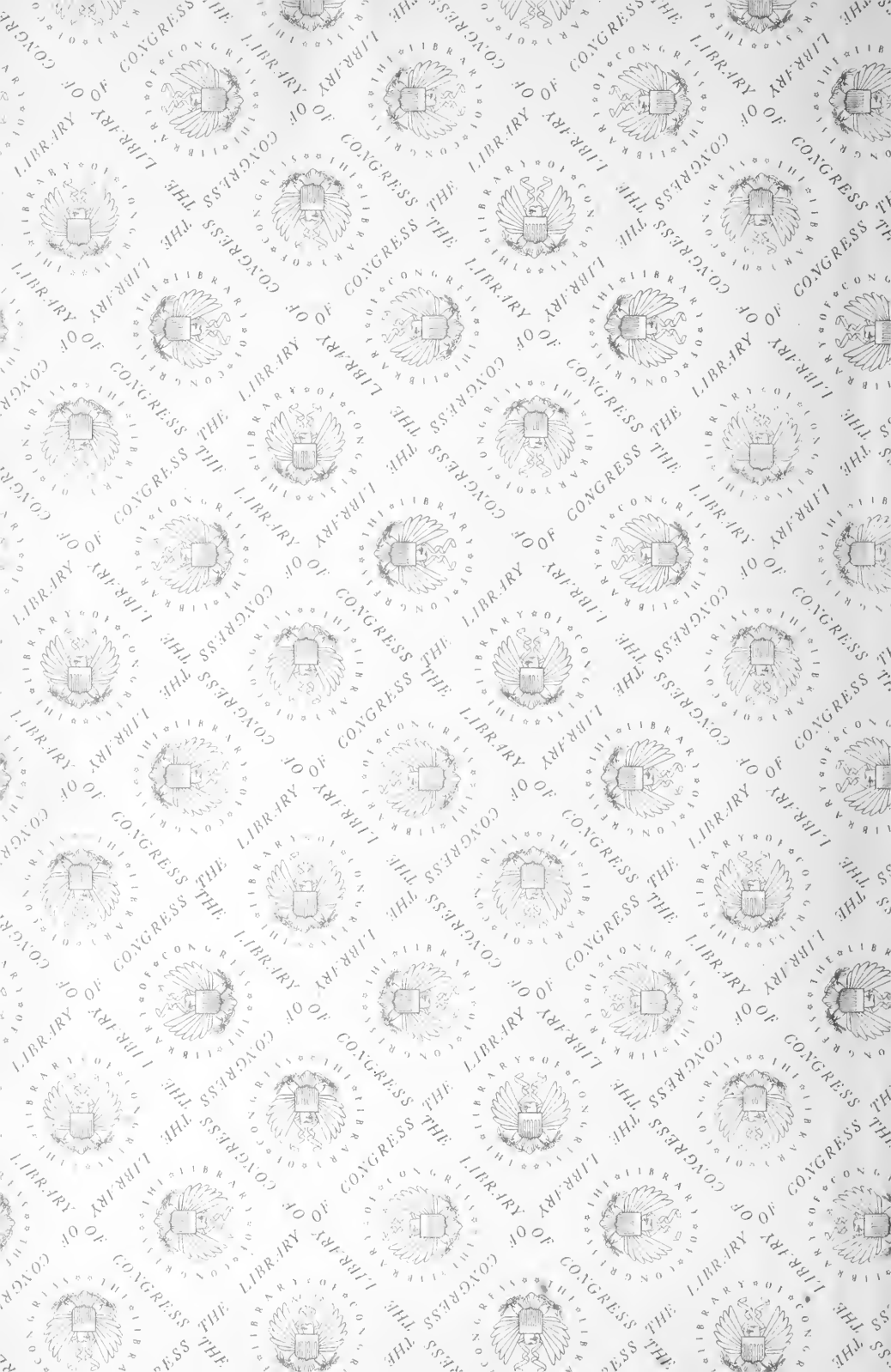
PUTTING

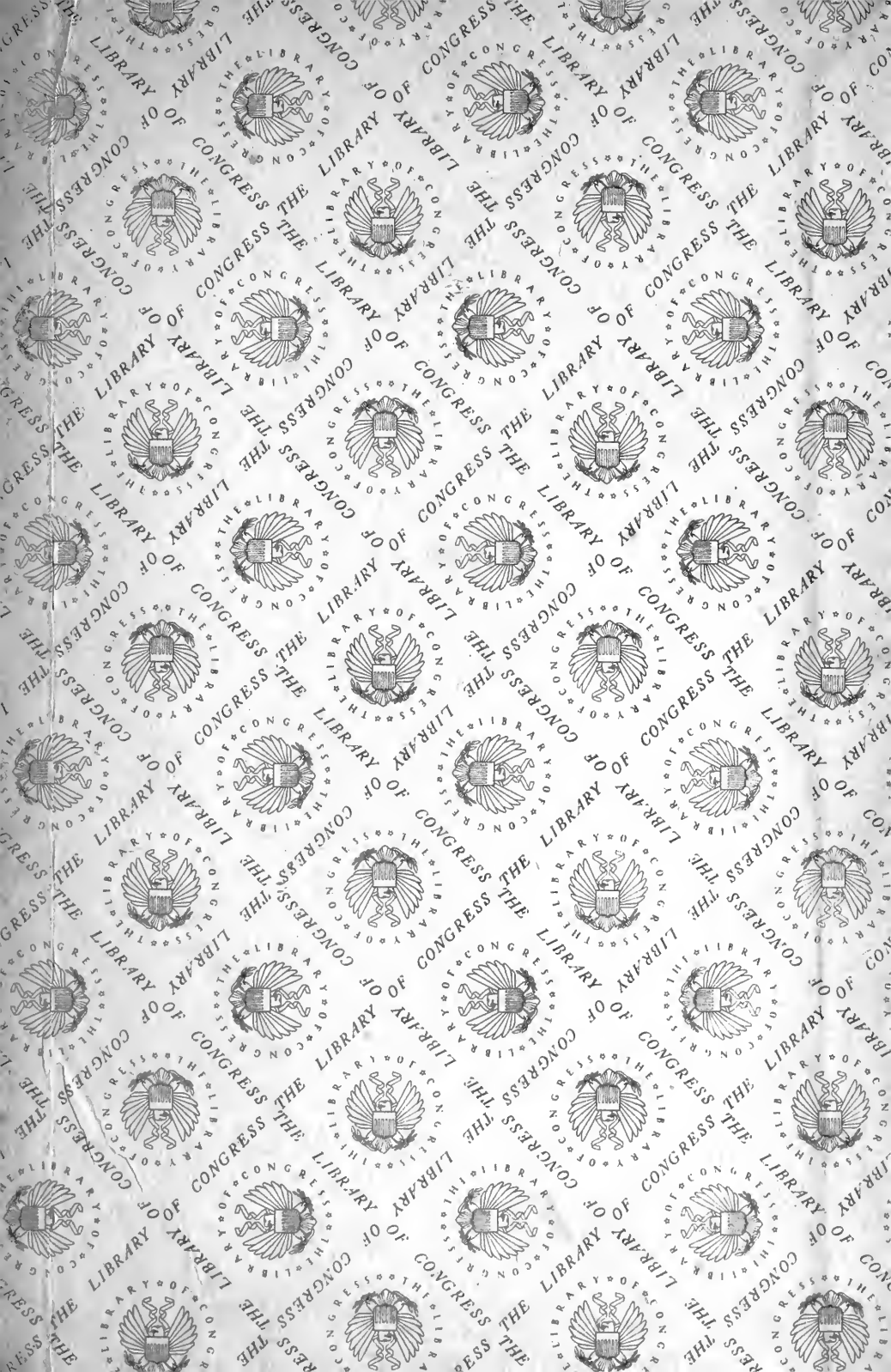
In putting I stand with the right foot advanced in front of the left, with right arm close to my right side and with my left arm away from my body. I try also to swing my putter in a line from behind the ball, following through on same line to the hole.

Handwritten notes in the top right corner, including "Kings" and "Kings" written vertically.









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